

# AUTHOR & JOURNALIST

## The Poet's Chances in 1953

How to write  
poetry for today  
and —  
where to sell it



A noted editor  
looks at poets



CAN A WRITER  
MAKE A GOOD LIVING?

---

### THEY SAY TO WRITERS

Most editors look up to poets as their superiors, and in the secrecy of their souls are jealous of them.—Charles Angoff.

A reader hates for some omnipotent writer to make up his mind for him.—Charles Carson.

Successful poems are usually expressions of good mental hygiene.—Margery Mansfield.

## WRITERS' CONFERENCES

Poetry Market List



# AUTHOR & JOURNALIST

VOLUME 38 NUMBER 4  
NELSON ANTRIM CRAWFORD, Editor

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APRIL, 1953

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**JOHN T. KIERAN**

1604 Vermillion Danville, Ill.

## Come, gather round

By NELSON ANTRIM CRAWFORD

POETS, I hope, will share my enthusiasm about the material on poetry in this issue of *Author & Journalist*: Charles Angoff's discerning appraisal of poets and editors; Margery's Mansfield's instructive articles; and the thoroughly usable market list.

Margery Mansfield's article is the first of several which will give simple, sound instruction to relatively inexperienced poets—and, for the long-practiced poet, a review of facts and methods which he will be glad to have brought to his attention from a fresh angle. You all know the work of Miss Mansfield as poet, critic, and author of the outstanding book on poetry writing, *Workers in Fire*, now out of print but only temporarily, I hope. Her articles are based on the same sound principles as her book.

In this issue, too, is our up-to-date list of markets for poetry, including light verse—based on information supplied by editors in the last few weeks. It may seem strange to be excited about as factual a thing as a list, but I am excited over this one. As doesn't always happen, most of the editors tell just the sort of poems they want—the poet won't have to guess whether this magazine or that is a potential market for his work. And—when you read Mr. Angoff's article, you will be heartened about editors.

A fact that interests me in the editors' statements is the increased emphasis on intelligible poetry even on the part of very "advanced" literary magazines. In other words, they feel that the poet ought to communicate with his reader rather than indulge in experimental exercises.

Personally, I agree with this though I have poet friends who do not. They quote the scientist's dictum, "Without experiment there is no progress." I admit that applies to literature as well as to science, but some of the literary experimenters seem to me to overlook the fact that the scientist does not publish until he has something to communicate to his public.

BUT that is enough—maybe more than enough—about poetic theory. However experimental you are, or how conventional, you have my best wishes for finding the specific audience that will appreciate your work.

Many of you, I am sure, will be interested in several forthcoming articles on light verse. Arthur Frederic Otis, one of the best-known practitioners in this field, is going to explain how he does it; what goes over in popular magazines, and what is taboo with most of them. There is money as well as fun in light verse, and Mr. Otis tells what it takes.

All these features are right in line with *Author & Journalist's* policy of trying to look out for the interests of all writers. I want poets to get their fair share of help.

AUTHOR & JOURNALIST



# What readers say

## He's Learned Appreciation

I haven't yet learned to write but from reading your magazines I've learned a lot about appreciating things that someone else has written. I consider that worth more than the price of a subscription by many times.

JOHN M. GRAY

Long Beach, Calif.

## Back to Writing

I thought I could, but I couldn't do without *Author & Journalist*.

I'm a full time homemaker on a 960-acre farm with a husband and five sons, one in the navy, one going to the Army, and two in high school. The fifth son graduated in 1951 and has farmed with his father.

Ten years ago I had a steady column and children's page in a local magazine but gave it up in 1944 to teach school as the need for teachers was so great.

For the past year I have been trying to get back in the writing business but have too few hours in the day.

MAXINE SICKELS

Kellerton, Iowa

## The Little Magazines

Many thanks to Mr. Swallow for doing a job which has needed doing for a long time; namely, explaining the functions of and giving the names, addresses, and types of material of the "little magazines." I have needed such a list desperately, and I know that there must be hundreds of others like me.

I am clipping the market list from *Author and Journalist* and mounting it on cardboard so that it will be handy whenever I need it—which will be often. The kind of poetry which I write gets favorable comments from leading literary magazines, but doesn't get published by them. I have a feeling that it might have a chance in the "little magazines."

MRS. F. W. STEINBERG

San Antonio, Tex.

I notice that you promise articles on poetry and poetry writing this year.

I know you try to cover all fields, but when there is a great deal in the magazine that is for writers for trade journals, for example, it is of little use to me. I have had regular markets for verse, for some years, but always welcome information on new ones or changes of policy. I saw an article on "little magazines" in a recent issue. That is something no other writers' magazine ever carried, that I have heard of.

ELIZABETH CRAWFORD YATES

Vancouver, Wash.

APRIL, 1953

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Through the Secret one becomes complete master of his women. He governs all their actions and reactions. Further, he knows their emotional states and predicts accurately not only what they will do, say, think, and feel, but he is able to sway them at will. He can make a pass at them with superb confidence. He can be candid when they look frumpy and get away with it. He is Boss.

The Secret is simple. Become like me—a Writer. Create your own women. See? One trifling caution: it may not work with some live women.

B. COURSIN BLACK

Byron Center, Mich.

### Writers' Clubs

The Professional Writers' League was founded in 1931, and has a membership composed of professional writers. However, part-time or aspiring writers are eligible for associate membership.

We meet on the evening of the last Saturday of each month, in the Wilshire District of Los Angeles. Meetings are not open to the public, but persons wishing to visit us may write to me for an invitation or telephone our club secretary, Mr. Fred M. Burt, CLevland 6-8675.

— CHARLES CARSON, *President*

The Professional Writers' League

P. O. Box 638,  
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RUTH M. EDDY, *President*

Providence, R. I.

We are badly in need of a writers' club for writers who are not yet publishing in Dallas, Tex.

I'm sure there are others such as I who are plugging away day after day at the typewriter in utter loneliness. And would grasp at the opportunity to belong to such a club. They would be well benefited by the company of others in their avocation whereby they could make shop talk and discuss and analyze each other's material.

I would suggest that aspiring members have a goodly collection of rejection slips. Contact me at 6824 Lovett St., telephone EV-3656.

OZETA EVANS

Dallas, Tex.

AUTHOR & JOURNALIST

## Up-to-the-Minute News for Writers

Willis Penrod, Publisher, is a new firm seeking book length MSS.—40,000-125,000 words—in fiction and non-fiction. Collections of short stories, if they have a united plot and setting, are also acceptable. Published books may be submitted for possible reprint.

Likewise plans are being made for a series of soft-cover 35-cent "Penrod Books." These will emphasize the hard-boiled, spicy, adventurous, with fast action and suspense. About half of the books will be originals, half reprints.

The publisher suggests that authors write and tell him briefly of themselves and their MSS. before submitting any books. Address: 113 West 42nd St., New York 36.

—A&J—

The Laramore-Rader Group of Miami, Fla., announces a prize of \$25 for the best poem of 30 lines or less on any subject. Entry must be unsigned, with poet's name, address, and title of poem enclosed in sealed envelope. The title and first line of poem should be written on outside of sealed envelope. Send three copies of entry before May 1 to Stella Weston Tuttle, P. O. Box 392, Miami, Fla.

The Poetry Clinic, Box 352, Roseburg, Oregon, plans an anthology of poems by residents and former residents of Lane County, Oregon. That is the county of which the university town, Eugene, is the county seat. Poems, preferably short, should be submitted to Mrs. Hilda Peterson at the Poetry Clinic.

—A&J—

*This Week*, 420 Lexington Ave., New York 17, is now the weekly magazine section of 32 newspapers, mostly of large circulation. W. I. Nichols, the editor, suggests that writers study current issues in order to learn the needs of the publication.

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### Robert Dehart

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Whether a beginner or an accepted writer, you'll get fresh ideas and stimulation from Margery Mansfield's discerning articles on composing poetry. Here is the first:

## What It Takes to be a Poet

By MARGERY MANSFIELD

**W**ORD to the wise but inexperienced poet. In his secret heart, many a poet hopes to support himself by writing poems. But the situation seems to be this: Poetry, like some other literary specialties, offers a market but not a livelihood. Rates vary from honor to \$5 a line, with \$5 a poem probably the commonest payment. The demand is for short poems. So, even at top rates, the poet's check rarely supports him for more than a week, and he does not sell a poem every week. This is often due less to his ineptitude than to the market. The author believes that the true poet will want to write well, anyway.

**W**HEN you send your poems around," asked a dress-designer, "couldn't the publishers copy the ideas?"

"They could," I answered, "but they won't."

I remembered poems that were in my custody. Except when the poems were so well achieved that one wouldn't think of trying to handle the idea as well—how untempting, unalluring, altogether unappetizing the ideas were!

What are the ideas of poems, anyhow? Such obvious notions as: I love Mary; young girls are pleasant; grass is green; the grass is no longer

green; men are mortal; men are immortal; spring is coming; spring is here; spring is gone; I like autumn; even winter.

Take two such perennials, shake them up with genius, flavor to taste, pour with skill into a beautiful goblet, and Hebe has her nectar for the gods!

Mind, I'm not restricting you to platitudes. A living art needs fresh ideas. Yet it's wonderful what a poet can do with old ones. Take Burns (without imitating his dialect and lyric O's). "Green grow the rashes, O!" sang Burns, appropriating the refrain of an old ballad, "Green grow the rashes, O!"

The sweetest hours that e'er I spent  
Were spent among the lasses, O!"

With that for his nucleus, he could continue praising the lassies till he hit upon:

"Auld nature swears the lovely dears  
Her noblest work she classes, O;  
Her 'prentice hand she tried on man,  
And then she made the lasses, O."

You can see the suggestion came from the Book of Genesis, but the Bible does not suggest that Eve was superior to Adam. Did this turn of the thought originate with Burns, or was it already current? If he originated it, he put it in wide circulation and for a long time. Recently, I heard that stanza paraphrased, without credit to Burns, from the pulpit.

Burns probably ended the poem there because he couldn't surpass that quatrain. But he apparently wasn't sure the poem was completed. Its title, in some editions, is "Fragment." He apparently felt he should say something about the delights of good reading, and wrote a footnote mentioning Shakespeare and Homer. Perhaps only the

---

*Margery Mansfield is a professional writer, known best for her poetry and criticism though she also writes juvenile fiction. Some 400 of her poems have appeared in paying magazines, and she has won various poetry prizes. She is author of the important book on poetic technique, *Workers in Fire*. Before turning to freelance writing, she was on various newspapers and magazines, including Poetry at Chicago. She lives in Massachusetts.*



poet's feeling for unity and climax prevented him from putting them into the body of the poem!

Can you cultivate a feeling for what is enough? You can kill a poem, or a line, by overloading. Suppose Burns had tried to say: "the happiest hours I ever have spent, in fact even happier than those I spend reading Shakespeare and Homer, and I like to read, too, better than any man I know, and Shakespeare and Homer are my favorite poets." You can see—can't you?—that if you want that sort of writing, it had better be prose, or at least a long didactic poem. For lyric poetry, the ideas have to be pruned and pared down to their main outlines.

And notice how the whole idea can hang on one word. If Burns had been English instead of Scotch, the word would have been *rushes*, instead of *rashes*. There is an English song, "Green grow the rushes" and it is entirely different. One couldn't rhyme *rushes* and *lasses* happily—not in adjacent lines.

Suppose instead of taking a ballad refrain already old, Burns had invented this: "Oh, the rashes grow green," or "Green rashes, green rashes!"

Then it would have been better not to proceed at all. In saying this, I am giving away the secret. An idea for a poem is more than the bare cerebral idea or the simple sentiment. The idea is how to make them attractive. The poetic idea is the nucleus of the poem—one to four lines of just the right words. They must carry enough impact to make the poet continue. When these lines are very good they can be used for the ending of the poem; when not quite as good, they can be used at the beginning to announce the subject.

The poet clothes his idea with fresh images and associations from his own unique memory. Emotion aids in the process. So, when phrases and lines of his central idea have formed in his mind, he should, I believe, go ahead and write the poem. He is in the right mood; his unconscious mind is active.

It will be easier to write an entire first draft then, than to labor over a notebook after his inspiration has cooled. A poem is so largely overtones which cannot be put into outlines and notes, but only into poetry. And after all, it takes less time to write the first draft of a short poem than for the prose writer to record his day's notes for his future novels and stories.

**SUCCESSFUL** poems are usually expressions of good mental hygiene—socially constructive emotions and attitudes. Love, courage, faith, hope, compassion, enthusiasm, appreciation of nature, people, places. This probably explains why the poets can keep using old ideas. The truths which make human society possible have to be discovered by a people early in the progress of its culture. And they have to be kept in circulation.

But if you can write poems which are vital, artistic, original, but not, in your opinion, socially constructive, go ahead. You may serve the art, if not society. And some poems may serve society by holding a mirror to decadence or futility (Catullus, Rimbaud). They may become enlightening to the historian.

And sometimes a poem's psychological service is

not at first realized. Society has its blind spots. The poet, being a product of his age, may be a little shocked at himself or apprehensive when he pushes toward the future. Whitman warned his readers that he might do them more evil than good. And his book lost him his job. Yet now it is considered a valuable contribution to American democracy.

**P**ARTICULARLY, poetry doesn't have to be rainbow pudding. It can have guts. In the fortieth anniversary issue of *Poetry* (October, 1952) are two poems that are going to stand the test of time: W. H. Auden's "Shield of Achilles" and Elder Olson's "Childe Roland, etc." Both arouse socially constructive emotions; but not through the suppression of brutal detail.

That the poet is so often on the side of the angels makes a problem for him. As it is the factor in his verse which changes so little, he has to be careful (at least when he is writing for other poets) that he does not become tiresome about it. He doesn't, perhaps, want the virtuous words to appear in his poems too constantly. You may have noted that Burns referred to "Nature," though the source of his idea, Genesis, referred to God. Probably he felt that his stanza was too light, too flip-pant, for the mention of God; and the occasions on which the song would be sung would be decidedly secular.

On the other hand, I don't want to give the impression that the modern poet shouldn't use the name of God. Sometimes, when one is writing about the findings of astronomers and physicists, to use their terms in a poem just sounds too pedantic. If the poem is at all exalted, one can't very well talk about nature, first cause, laws of electrodynamics. The word *God* may seem much more sincere and natural.

I should also say, in passing, that the audience of fellow poets is a relatively jaded one. While we may hesitate to assume the rôle of spiritual and moral guides to each other, and, in particular, shrink from ending every poem with a neat little moral summary—the popular audience still feels that the poet should have a message, should inspire, guide, and console. I think it has always been this way and always will be. So don't be too afraid of didacticism.

"More truth than poetry!" I regret that this damaging saying has such currency. Poems should be true. In spite of metaphor, allegory, parable, myth, fantasy, the poet stakes his reputation, his "immortality," on the truth of his thinking.

Why are the beginner's ideas so uninteresting? Because the ability to think while writing and the command of the techniques of poetry have to develop side by side. The beginner is too excited by the mere ability to achieve a rhyme to care what he says. Later, he thinks that he can say only what he has said in his poem; that the rhyme and meter make it impossible for him to change his statement.

But as his skill increases, as he learns to experiment in changing words, and their order, and in changing the rhymes, and in saying things in entirely different ways, he realizes that he has almost as much freedom as the prose writer. He just has to work for it harder.

However, the poet needs to develop his mind, too. He needs to think, read, meditate, reflect on the ways and wishes of the human heart, on God, or nature, society, and his own experiences. Maybe he should study from time to time—do something like playing a musical instrument or reading foreign and dead languages (I read 14) so that writing will seem relatively easy.

Many people start out as poets, but stop. A refugee tells me she read and wrote poetry as a girl, but now does neither. "My troubles crushed the rhythm out of me. The reader has to *live* the poem, and that takes joy." She is still a lover of gayety, but gets it from elaborate, planned recreations—gardening, parties, trips—not the spontaneous, casual happiness of the poet. Anywhere, anytime, the poet may just turn his attention to his own thoughts or to the things around him, and be utterly beguiled. (This is reason enough for writing poems, even if one never sells a line.)

It is fairly normal for a writer to start as a poet, then switch to prose. Perhaps poetry forms a preparation for writing prose. At any rate, the talent for prose often seems to mature later and prove to be the larger and more profitable talent.

However, some writers, who could write either, continue as poets rather than give up their jobs or professions for the hazards of freelance professional writing. For even a short-short story is longer than the "long" magazine poem.

In some cases, the talents for poetry and prose are rather evenly matched; in that case, each makes a welcome change from the other. It is rather inspiring to think of Hardy, who continued his poetry enough, during his years as a novelist, to maintain his interest and skill and have a distinguished career as a poet during his protracted old age.

What does the muse require of the poet? Solitude. Some solitary leisure. The hands and feet may be active if the mind is free. Walking, picking berries, rocking in a chair before the window, routine household tasks or farm chores, not done in a hurry. Also, thinking as one lies in bed in the morning or during the wakeful hours of night, or while soaking in a bathtub. Any of these may let a poetic idea sneak up on you.

The body should be kept mildly exercised and not overfed. You can't turn back the clock, but you needn't attach an accelerator.

Different ideas and points of view are treated at different ages. Whatever one's age, it is a privilege to present the ideas which it makes accessible. The

young poet should work hard. The progress he makes before 30, or during the first few years of his writing, will be likely to determine whether he makes writing his profession, whether he will write poems for publication, even whether he will continue to write at all.

For if he doesn't write frequently, and then doesn't revise and polish and recopy what he writes, his technique and ideas both remain poor. He receives but little encouragement. His rejections are the more discouraging because he knows they are deserved. He becomes ashamed of his dream of being a poet, and decides to forget about it.

Yet most beginning work is poor. Yes, even the first poems of the famous poets. So it is quite possible that if the poet worked harder during his first years of writing he'd improve. He'd get some encouragement that rang true—maybe an acceptance. He'd begin to think of himself as a poet and develop as one. If it turned out that he got more recognition for his verse than for his prose, or anything else, he might continue writing poetry all his life.

With the steady increase in skill, the deepening and widening of the intellectual and spiritual content of the work, the increase in social contacts through his poetry, and the very slow accumulation of prestige, he would find that, though his poetry did not give him a livelihood, it was giving him a satisfactory life. (But only if he had found some other means of self-support.)

Very few of us become famous, so perhaps it is fortunate that some of us fear to be identified with our poetry, lest we seem queer or less efficient. However, nearly all who want to can become identified with poetry locally. It brings one into contact with other writers and lovers of books, and enables one to serve the community by ministering to its intellectual needs in various ways.

Yet the biggest satisfaction is in the writing itself, and the feeling that at any moment one may be able to add some little splinter of truth to our common fund of intelligence and culture. By expressing the almost inexpressible, the poet is keeping the race articulate, and is putting ideas in circulation, or keeping old ones going by frequent changes of dress. And the joke of it is: the theme of a brief poem may be one which it would take the prose writer a whole book to develop.

*Further articles on poetry by Margery Mansfield will appear in future issues of Author & Journalist.*

## SPRING FEVER

By RICHARD F. ARMKNECHT

The spring, the flowering time, is come,  
When poet pulses quicken;  
When, drunk with love (or even rum),  
The scansions round them thicken.

They wade in dactyls to the knees  
And tread precarious tracks  
Through shoals of iambs and spondees  
And twining amphibrachs.

Lush trochees, scented anapests,  
Beset their youthful feet;  
While pyrrhics lift their plummy crests  
And love and rhyme are sweet.

But soon, so soon, the plague will pass—  
Time halt those rhyming lips;  
And those who floundered love's morass  
Will wade rejection slips.

# Poets in an Editor's Life

True incidents that will amuse you, charm you, give you a new slant on the men who consider your manuscripts

By CHARLES ANGOFF

**M**ANY poets look upon editors as their sworn enemies, who view them with pity and contempt. Nothing could be further from the truth. Most editors look up to poets as their superiors, and in the secrecy of their souls are jealous of them.

The editor of one of the mass circulation women's magazines, who got his start on the old *Mercury*—and who used to get 25 cents a line for the very few verses of his that we accepted—reads every one of the poems that are submitted to his magazine, and about 300 a week are submitted. Why? Because poetry is the secret love of his life, and the one failure he truly regrets is his failure to write first-rate poetry. But you would never know it if you heard him pontificate at his favorite bar.

Mencken himself, who publicly labeled poetry as the plaything of "children, women, and other inferior beings," would thrill with joy whenever I used to give him a good poem that I dug up from the daily batch of manuscripts.

No, editors, by and large, are the best friends poets have. In all the years I have associated with editors I have never heard them express one-hundredth of the callousness and sheer venom that I hear regularly at meetings of poetry societies. Alas, the worst enemies that poets have are not editors, but other poets.

Poets, like all artists, are a bit strange and do not, as a rule, live up to the accepted rules of social behavior. Some are very polite, others are little better than bores. Some are very grateful for kindnesses, others have never learned how to say thank you. Some can take helpful criticism, some get angry at the expression of the slightest doubt about this or that line. Some are as uncommunicative as a Trappist monk; others can be as vituperative as the most free-wheeling fishmonger. There are atheists among them, devout believers, and converts to the most bizarre religious cults.

There are poets who never mail their verses. They come to a magazine office and insist upon seeing the chief editor. The reasons are always "very personal." When the chief editor does see them they show him their verses and ask—nay, demand—that he read them at once.

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Charles Angoff's most recent work is *In the Morning Light*, the second in a trilogy of novels dealing with a Jewish family in Boston. He is author of numerous books and a contributor of prose and verse to many magazines. Formerly managing editor, then editor, of the *American Mercury*, he now is executive editor of *Mercury Publications*, a chain of magazines. He lives in New York.

One such poet-huckster said to me, "My professor at college—I mean, my professor some ten years ago—read this one, and said it reminds him of Milton and T. S. Eliot."

When I said I would be glad to read the poem in private in my office, he said, "Why not read it right now? How long will it take you? A minute, two minutes. You'll like it, I'm sure. It's great. Go ahead, see."

When I did read it—I didn't know how else to get rid of him—and said that I didn't like it, he stood up, grabbed the poem from my hands, and exclaimed, "I thought so! A Babbitt! A philistine! Well, Keats had his troubles with editors, too."

The late Edwin Markham was a model of politeness. One evening, when Mencken and I were overeating and overdrinking in Lüchow's Restaurant in New York City, he suddenly banged the table and said, "Angoff, there's a poem been running through my mind. 'Ballad of the Gallows Bird,' by the old duffer Markham. I rejected it before you came on the *Mercury*. I was a jackass. I think you'll like it. Anyway, I'm ashamed to approach him again. I'm sure it's still unsold. The other editors of the quality magazines are even worse jackasses than I am. So get hold of him and see if you can get it out of him. It's long as hell and needs some cutting. See if you can get him to agree to lopping off, say, ten or so of the stanzas, four-line stanzas they are. And see if you can get the whole business—it will probably run to more than 12 pages, but we're poor—see if you can get the whole business for no more than \$150."

I began to hem and haw, but Mencken said, "I don't want to hear any of your fancy Harvard hemming and hawing. Do as I say. And better drink down. You've been too slow with your drinking. They don't teach you young folks how to drink like men up at Harvard."

After considerable trouble I did locate Markham, who at the time lived in far-off Staten Island. Mencken was right. Markham still had the poem, and was glad to let us have it. I read it and suggested that about 15 stanzas be lopped off. I was afraid he would complain. To my great surprise he agreed readily. He also agreed to the price. Then he went to what he was really interested in. "Young man," he said, "do you want to be saved?"

"I guess so," I said, very much puzzled.

"Then send me \$1 for—(a magazine put out by a schismatic branch of Unity)," he said. "It will make a new and a whole man out of you. You will be grateful, and I will be gratified."

I sent him \$1, which I didn't think was too much for being saved. I told Mencken about my deal with Markham. He laughed and laughed, then he said, "Angoff, you have rare talents in a frightening direction. I shall recommend you to the Presi-

dent of the Johns Hopkins University for an honorary LL.D."

We printed "The Ballad of the Gallows Bird" in the August, 1926, issue of the *Mercury*. It still makes magnificent reading.

Vachel Lindsay was also very pleasant to deal with. Always he took suggestions in good grace. The same was true of Theodore Dreiser, whose poetry, alas, was inferior to his prose. Dreiser was not quite the bully with editors, that some have pictured him.

It is true that some editors are—well, poor editors. But some know whereof they speak, and have the interests of the poet at heart. Mencken and I once suggested to a poet (who later won a Pulitzer Prize) that he change the last stanza of an 18-line poem. He hesitated for about half a year. Then he changed it along the lines we suggested. We printed it, and paid him \$10 for it, which was an exorbitant rate for us at the time. But this poem has yielded the poet more than \$500 to date in anthology fees. Two or three times a year, when this poet comes to town, he blows me to a huge lunch at one of the fanciest hotel restaurants. Editing does have some rewards.

But I did not have such luck with Ezra Pound and with B., a poet who has lately been a great deal in the news. Years ago Pound used to write, on occasion, some lovely lyrics. But nearly always they would have unprintable words or unintelligible phrases in them. Mencken or I pleaded with him to try to change these words and phrases. But all we got in reply was abuse. Once he wrote me a postcard to this effect: "You sniveling Pharisee. You Bostonian Puritanical money-changing Samuel-Adams-Wild-Man-Common-Mob poltroon. Fie and fee-fo-fum on you and yours!" B., was even more abusive, when we suggested that he make some changes. Yet B. did change one of his poems in line with a suggestion I made; but he sent the changed poem to another magazine, which printed it—and this poem is now generally accepted as one of B.'s best. I did not ask him why he did what he did. Later, when I addressed the Library Association of his state, I spoke very highly of him as a craftsman, and I made sure that the summary of my remarks in the association paper reached him. Did he write to me to thank me? He did not . . . Well, he is still one of the more worth-while poets of our time.

**D**O editors make mistakes in the poetry they accept and reject? I'm afraid they do. One of my own poems had been rejected by the poetry editor of an important metropolitan newspaper—after it had been also rejected by about 20 magazines. I still liked the poem, so I printed it in my own magazine, the *Mercury*—this is one of the many beautiful things about having your own magazine. Two weeks later the poetry editor of the aforementioned metropolitan newspaper reprinted this poem—the very same one he had previously rejected—in his regular column of Best Verse of the Month. Not long afterward I was introduced to the editor at a party. He complimented me highly upon the poem he had reprinted. I thanked him—and kept my thoughts to myself.

I relate this experience with a clear conscience because I, too, had sinned in pretty much the same

respect not long before. For a while on the old *Mercury* we had a series of selections from the works of the poets in various states—Oklahoma poets, Alabama poets, and so on. A professor in one of the Midwestern states offered to gather some 50 worthy poems to represent his state. Mencken had turned over the whole business to me. I selected 20 out of the 50—and among those I rejected were the five submitted by the professor himself. He wrote back in haste and in agony that if he were not represented in the group he would be greatly embarrassed. Would I reconsider? I did, and out of sheer kindness picked the shortest of his poems to be included in the final group. When the issue of the *Mercury* with the poems appeared, his was the only one that was reprinted in the leading newspapers of his state, and it was also reprinted in newspapers outside the state.

Editors are sometimes called upon by poets to perform, so to speak, extracurricular activities.

At a literary gathering once a young woman came up to me, smiled coquettishly, and asked whether I really was Mr. Angoff. I confessed I was. "Well," she said very sweetly, "so you're the man who's been rejecting my poems for the past three years."

Somewhat embarrassed, I lied politely, "I don't know as I have. We have a large staff"—at the time I was the entire staff—"and not all manuscripts reach me."

"Oh, no, I am sure it was you who rejected them, Mr. Angoff," she insisted.

"Well, if it was I, then all I can say is that I was obviously stupid."

"Oh," she said and walked away.

Not much later in the evening, after she had had a few more drinks she came up to me again, and hinted very strongly that I could put my shoes under her bed. I told her that I was highly flattered but that I had to tell her something: I was suffering from a most virulent form of leprosy.

An impartial young lady, she made the same offer, in the succeeding weeks, to other editors. They, too, were suffering from grave, incurable, and communicable diseases.

The point of these stray notes is very obvious: editors are human, which is to say, they are fallible and really not so bad. Poets need not be afraid of them. Many editors, as I stated at the beginning of this article, are envious and hence afraid of poets. As a poet myself, I feel like other poets who take their art seriously: I would rather write one enduring poem than be president of Harvard University. As a poet also, I incline to suspect the mentality and even the good will of all those who do not get enthusiastic about my poems. But as an editor I want to tell my fellow poets that in this world of sin and iniquity, most editors are among the best friends they have, far more genuine friends, professionally, than their wives, husbands, or sweethearts. So if you have written a poem that you are truly in love with, keep on sending it out, no matter how many times and no matter by whom it is rejected. The chances are that somebody somewhere will like it as much as you do and print it. One final word: always keep on learning and, above all, always keep on writing—and for the rest, trust in God.



# How Colleges Teach Writing

A Survey by HELENE HUFF

**A**LTHOUGH there remain skeptics who think writers are born and not made, and that writing is an inspired art, and therefore cannot be taught, the obvious fact remains that the colleges and universities are teaching students to write and to publish. This is true, however, only when the student possesses the essential qualifications and aptitudes and talents to begin with.

In a survey of 36 schools concerning creative writing courses which they teach, and the writers' conferences which they sponsor, the conclusion is reached that students can be taught the craft of writing—the techniques and methods. But the student must possess the creative imagination or process in order to benefit from learning the "rules" of writing.

The teaching of creative writing in schools is, for the most part, a comparatively new field. Although a minority of the schools started teaching these classes in the early part of the twentieth century, the majority of the schools did not begin until the early thirties or more recently.

Bennington College, New York University—Washington Square Writing Center, and Texas State College for Women offered courses in creative writing when the schools were established.

When writing courses were first offered, they were incorporated within the Department of English. The University of Oklahoma teaches these classes in the Department of Journalism, and Bennington College in the Literature Department.

Three schools have independent Departments of Creative Writing. New York University—Washington Square Writing Center, established its independent department in 1934; University of Tennessee—Martin Branch, in 1948; and Antioch College, in 1950.

The schools which have Writing Programs are the State University of Iowa, established in 1931; Princeton University, 1940; Leland Stanford University, 1945; the University of Denver, 1946; and the University of Missouri, 1946.

Realizing that not all hopeful writers can succeed, 32 schools employ some method of screening or selection of students for entrance into classes of creative writing. Thirty-one schools base admission upon the approval of the writing instructor or of the head of the department. Almost 50 per cent of the schools base their selection upon the submission of manuscripts. Still others require preliminary courses or a high scholastic average, or upperclass standing. A few schools require the writing student to be an English major.

As in all phases of creative writing, there are diverse opinions in regard to the best method to teach these courses. It has been established that the teacher of writing should be a practicing and published writer if he is to give the student the practical assistance he needs. Perhaps one of the teacher's most important functions is to direct the

student's writing, and thus save him several years of floundering.

Some teachers believe class criticism of student manuscripts does infinite harm to the student; one interviewee replied that such a practice would be "too ghastly." Other teachers affirm that this is the only method in which the beginning writer is able to learn through trial and error, stating that this develops detachment for one's writing and hastens the writer's ability to become his own critic.

Students read their manuscripts in class at one-third of the schools. The larger majority of the schools indicate that about half the class time is spent in instruction; the other half is divided between reading of student manuscripts by student or instructor, and discussion.

Whether or not a student writer should be required to write a specific number of words each week or each semester has not been definitely determined. Forty per cent of the schools require minimum wordage, ranging from 1,500 words each two weeks to 68,000 words yearly. Several schools have no requirements, stating that quality rather than quantity is of utmost importance. Others require from three to five revised short stories or novel chapters each semester rather than any specific wordage.

Controversy on whether textbooks in writing classes are beneficial is currently raging. The fact that one-third of the schools use texts written by resident writing instructors indicates their conviction that texts are needed. Almost 75 per cent of the schools indicate that texts are used regularly or occasionally in writing classes. Five schools use no texts, perhaps agreeing with the interviewee who said, "Who ever learned to write out of a book?"

**T**WELVE schools have added sufficient graduate courses in creative writing to enable students to receive a master's degree with a writing major. Three of these schools, Denver, Iowa, and Stanford, grant a doctorate.

In the case of the advanced degrees, a creative project rather than a scholarly thesis is accepted by all 12 schools. In most instances, the creative thesis may be a novel, a non-fiction book, a play, a collection of short stories, or a collection of poems. The work must be of sufficient quality that it could be published. Only one school, Southern Methodist University, requires the publication of the creative work before the master's degree is granted.

The schools disagree on the aims of the courses. Most of them consider these courses as part of the student's literary and intellectual training and appreciation rather than as a practical preparation for the writing profession, although there are several, such as the University of Oklahoma, which maintain that publication is the main function.



What the ambitious may expect to get from

# WRITERS' CONFERENCES

**I**F you've never attended a writers' conference but think of going to one this year, you doubtless are full of questions.

*What is a writers' conference?*

It is a place where writers get together to improve their writing with the help of persons of wider experience. That is about all there is to say, since conferences differ as much as do colleges—or, for that matter, magazines.

*Can I learn to write at a conference?*

Of course not. Nobody can learn to write in a few days or a few months. But—if you have a degree of writing ability and a willingness to take suggestions, you can get a lot of help toward becoming a writer—and a selling writer.

*What is taught at a conference?*

Various types of writing—as the list of conferences makes clear. In most cases emphasis is laid on fiction. There are also courses in poetry, juvenile writing, article writing, the preparation of books—in some few instances, such specialized fields as drama, radio, and television.

*How are the subjects taught?*

Usually the instructor lectures informally, then throws the meeting open to questions and discussion. The teacher draws on his own writing experience—what he has learned not only through study but through trial and error. In nearly all conferences there is opportunity for talking over writing problems with faculty members; some are devoted almost solely to this.

*What is the faculty like?*

Usually it consists of strictly professional writers plus teachers of creative writing who are also writers. There may be big-name writers. In some cases these are first-class teachers. In other cases they are constitutionally unable to explain the process whereby they write. For instance, one distinguished novelist devotes much of his teaching time to elaborating on the economic situation of writers and how a wise government would provide subsidies for them. On the other hand, an equally noted writer of fiction can detail the construction of a short story or a novel as effectively as an engineer explains the building of a bridge.

Conferences always try to get good writers who are also good teachers. Usually they succeed pretty well.

*What help can I get on manuscripts?*

Practically every conference offers help of this type. In some cases MSS. must be submitted well in advance for consideration by the instructor in whose special field they lie.

If you submit any of your work, better send in your newest, your freshest, that in which you have most confidence. That is, unless you are definitely puzzled by repeated rejection of an older manuscript which you feel should be salable.

Don't submit MSS. if you don't want genuine criticism. The comments may be devastating, but they will be honest and they will help you if you are willing to profit by them.

*Will I have time to write at a conference?*

That depends. Some of the smaller conferences, in particular, offer opportunity for writing under pretty constant supervision. No writer, however, can expect to do his major writing at a conference; he must write day by day, week by week, month by month, year by year.

*Can I get recreation at a writers' conference?*

Of course. Ordinarily you make your own at a conference in a big city. You see the sights—and may get inspiration for writing in doing so.

In a smaller place the members of the conference—faculty and students both—join in tennis, golf, swimming, bridge, and other entertainment. (Some of the faculty may be championship bridge players. But, for that matter, so may you.)

*Who attend writers' conferences?*

Mostly, writers who have had some degree of success, but want further help. There are some out-and-out beginners. There will be a sprinkling of girls who are looking for boy friends, men who are looking for girl friends, but they will be in the minority.

Both faculty members and students are usually friendly folks. They love to talk shop and argue about literary problems. Don't feel hurt or ill at ease if the argument gets heated.

*Are expenses heavy?*

No heavier, as a rule, than you would pay for the same time of attendance at the regular sessions of a university. Not as heavy as expenses at a typical summer resort. Dress tends to be very informal.

If you go to a conference at a distance from your home, train or plane or bus fare may be a sizable item. You may care to drive your car, or you and some of your friends may want to go together and pool automobile expenses.

*What conference should I attend?*

That depends entirely on what you want. Better get bulletins from several conferences and decide on the basis of what they offer in courses and personnel.

The conferences vary greatly. Most of them aim, at least in part, at writing for large or at least well-known magazines and at writing books. A very

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few emphasize "advanced" fiction, poetry, and criticism and have no use for the general run of periodicals. At the typical conference you will find faculty members sympathetic with whatever you are trying to do.

As to choosing between a very short conference—two or three days—and a longer one, that depends on what you want. The small conference has a tight program, jam-full of lectures and question hours in a variety of fields. It offers ideas, tips, stimulation.

The longer conference is devoted more to systematic study and discussion; you work in one or more specific fields. (Warning: If you attend such a conference, don't enroll for too many subjects even if the faculty will let you do so.) You will have the benefit of closer association with your instructors, who can point out at length what is right and what is wrong with your writing.

#### *What can I get from a writers' conference?*

You can get the basis for real advancement toward your writing goal, provided you are willing to work, have an open mind, and can take criticism. You can learn worlds about writing and about marketing.

Further, you will get the stimulation that comes from association with other writers with problems like yours, and inspiration from hearing successful authors tell how they made the grade—and how you can, too.

### EAST

**Chautauqua Writers' Conference, Chautauqua, N. Y.** Founded 1947. July 13-31. Subjects: poetry, fiction, juveniles, non-fiction. David Morton, director; Margaret Widdemer, co-director; Marjorie B. Paradis; Mr. and Mrs. Digory Venn. Fees, \$25-\$60. Expected enrollment, 60. Address Mrs. Ruth Skinner, Chautauqua Summer School, Chautauqua, N. Y.

**The Fiction Writers Conference, Putney, Vt.** Founded 1948. August 18-29. Subjects: all fiction—novel, short story. Walter Hendricks and John Farrar, directors; John Airdridge, Charles Glicksberg, John Macdonald, Don M. Wolfe, Charles Jackson, Ludwig Lewisohn, Mavis McIntosh, Philip Roddman. College credit. Fees, including board and room, \$135. Expected enrollment, 40. Address Walter Hendricks, Fiction Writers Conference, Putney, Vt.

**Fordham University's Summer Institute of Communication Arts, New York, N. Y.** Founded 1946. July 6-August 14. Subjects: Journalism, radio, television, creative writing, dramatic writing. The Rev. Leo P. McLaughlin, S. J., director; professional staff. University credit. Fees, \$30-\$33 a course. Expected enrollment, 125. Address the Rev. Leo P. McLaughlin, S. J., Fordham University, Bronx 58, N. Y.

**Middlebury College Bread Loaf Writers' Conference, Middlebury, Vt.** Founded 1925. August 12-26. Subjects: fiction, non-fiction, poetry. Theodore Morrison, director; Richard L. Brown, assistant director; staff not yet announced. Fees, including board and room, \$135-\$210. Fellowships. Expected enrollment, 125. Address: Secretary of the Summer Schools, Middlebury College, Middlebury, Vt.

**Mildred I. Reid Writers' Colony, Contoocook, N. H.** Founded 1938. July 6-August 24. Subjects: short story, novel, fact books, fact articles, drama, poetry. All courses taught by Miss Reid. Fees, including board and room, \$40 a week. Awards. Expected enrollment, 15 resident students plus day students. Address Mildred I. Reid, Dundee & Lee Road, Northbrook, Ill.

**Philadelphia Regional Writers' Conference, Philadelphia, Pa.** (Sessions at the Bellevue-Stratford Hotel.) Founded 1949. June 17-19. Subjects: creative writing, television, drama, radio, historical novel, religious writing, short story, short short, science-fiction, juveniles, literary story, mystery story. Fees, \$1.50 a day. Prizes in poetry tournament. Expected enrollment, 70. Address Adelbert M. Jakeman, Ocean Park, Maine, or Doris Ricker Marston, Cape Neddick, Maine.

**State of Maine Writers' Conference, Ocean Park, Maine.** Founded 1940. August 6-8. Subjects: fiction, non-fiction, poetry. Doris Ricker Marston, director; Richard Merrifield, William E. Harris, Loring Williams, Dan Kelly, other Maine writers. Fees, \$1.50 a day. Prizes in poetry tournament. Expected enrollment, 70. Address Adelbert M. Jakeman, Ocean Park, Maine, or Doris Ricker Marston, Cape Neddick, Maine.

**University of Connecticut Writers' Conference, Storrs, Conn.** Founded 1950. June 28-July 3. Subjects: fiction, poetry, non-fiction, TV writing, children's literature. R. W. Stallman, director; Katherine Ann Porter, Allen Tate, Wallace Fowlie, William

Jay Smith, Gorham B. Munson, William Shirer, Jay Garon, Elizabeth Yates, Mary Silva Cosgrave. Fees, \$20-\$25. Award in fiction. Expected enrollment, 60. Address R. W. Stallman, Box U 56, University of Connecticut, Storrs, Conn.

## MIDDLE WEST

**Christian Writers and Editors' Conference, American Baptist Assembly, Green Lake, Wis.** Founded 1948. June 27-July 4: special writing week open to those attending first week, July 4-11. Subjects: fiction, features, curriculum, devotional, poetry, radio, television. Dr. Benjamin P. Browne, director. Fees, \$10 for one week, \$15 for two. Expected enrollment, 150. Address Dr. Benjamin P. Browne, 1703 Chestnut St., Philadelphia 3, Pa.

**Drury College Writers' Conference, Springfield, Mo.** Founded 1950. April 10-11. Subjects: fiction, poetry, non-fiction, juveniles, editing and publishing. Mrs. Adelaide H. Jones, chairman; professional speakers. Fees, \$3-\$5. Expected enrollment, 150. Address Mrs. Adelaide H. Jones, Drury College, Springfield 2, Mo.

**Indiana University Writers' Conference, Bloomington, Ind.** Founded 1940. July 12-18. Subjects: fiction, poetry, non-fiction, children's literature. Philip B. Daghlani, director; John Malcolm Brinnin, Oliver Jensen, Elizabeth Enright, others to be announced. Fees, \$15-\$27.50. Expected enrollment, 60. Address Philip B. Daghlani, Indiana University, Bloomington, Ind.

**Kansas Writers' Conference, University of Kansas, Lawrence, Kan.** Founded 1948. June 22-26. Subjects: fiction, poetry, newspaper and magazine articles, picture story, juvenile writing. Frances Grinstead, director; Martha Cheavens, George McCue, others to be announced. Fee, \$25. Expected enrollment, 75. Address E. A. McFarland, 115 Fraser Hall, University of Kansas, Lawrence, Kan.

**Mid-West Silver Lake Writers' Conference, Route 1, Fairmont, Minn.** Founded 1953. July 5-18, August 16-29 (two sessions). Subjects: fiction, poetry, radio, newspaper. Ray B. West, Jr., E. L. Mayo, co-directors; P. Evans Coleman, Ph. D., administrator; Ralph W. Towner, August Derleth, others to be announced. Fees, \$50 for two weeks; board and lodging \$23-\$33 a week. Two work scholarships. Address: Dr. P. Evans Coleman, Oak Haven, Route 3, Fairmont, Minn.

**Missouri Writers' Workshop, University of Missouri, Columbia, Mo.** Founded 1947. June 15-20. Subjects: novel, short story, poetry, non-fiction writing, radio and television writing, play writing. Donald F. Drummond, acting director; Louis Hasley, director; Robert Fitzgerald, Anne Ford, John T. Frederick, the Rev. Harold C. Gardiner, S. J.; Richard Sullivan. Fees, \$15 for first workshop, \$10 for each additional. Address Louis Hasley, Box 9, Notre Dame, Ind.

**Notre Dame Writers' Conference, University of Notre Dame, Notre Dame, Ind.** Founded 1949. June 22-27. Subjects: poetry, fiction, teaching of creative writing, fiction writing. Irv. Leiberman, director; Phyllis Gilbert, associate director; Robert K. Dorian, George Shively, Charles McCune, others to be announced. Fees, \$20. Cash prizes and other awards. Expected enrollment, 200. Address Irv. Leiberman, 1955 Luxor Road, Cleveland 18, Ohio.

**Ohio Writers' Conference, Cleveland, Ohio.** (Sessions at Higbee Department Store.) Founded 1952. June 12-13. Subjects: article writing, magazine writing, book fiction writing. Irv. Leiberman, director; Phyllis Gilbert, associate director; Robert K. Dorian, George Shively, Charles McCune, others to be announced. Fees, \$20. Cash prizes and other awards. Expected enrollment, 200. Address Irv. Leiberman, 1955 Luxor Road, Cleveland 18, Ohio.

**Omaha Writers Conference, Omaha, Nebr.** Founded 1946. May 22-24. Subjects: short stories, articles, poetry, novels, biographies. Dr. L. V. Jacks, director; professional staff. Fees, \$5-\$10. Expected enrollment, 75. Address Dr. L. V. Jacks, 1502 S. 91st St., Omaha, Nebr.

## MOUNTAIN STATES

**Creative Writing, Association Camp, Colo.** Founded 1952. Each week, June 24-September 4. Subjects: fiction technique, magazine and novel. Leonard Snyder, director. Fee, \$15 for five sessions. Expected enrollment, 100. Address Leonard Snyder, 202 W. Tenth St., New York 14, N. Y., till summer; thereafter Association Camp, Colo.

**Roundup of the Arts, Writers' Conference, Montana State University, Missoula, Mont.** Founded 1949. July 20-25. Subjects: novel, short story, non-fiction, juvenile, poetry, biography, criticism, marketing, television programs. H. V. Larom, director; Walter Van Tilburg Clark, others to be announced. Fee, \$25. University credit. Expected enrollment, 50. Address H. V. Larom, Montana State University, Missoula, Mont.

**Workshop for Writers, University of Denver, Denver 10, Colo.** Founded 1945. July 13-24. Subjects: novel, poetry, popular story, quality story, juvenile, non-fiction. Alan Swallow, director; Marian Castle, Donna Geyer, Donald F. Drummond, Walter Van Til-

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burg Clark (tentatively at this time), Virginia Greene Milliken. Fees, \$11-\$35. University credit. Expected enrollment, 60. Address Dr. Alan Swallow, University of Denver, Denver 10, Colo.

**The Writers' Conference in the Rocky Mountains**, University of Colorado, Boulder, Colo. Founded 1930. July 27-August 14. Subjects: poetry, short story, novel, non-fiction, juvenile writing, TV and radio, biographical and historical writing; seminar in problems of writing and marketing. Don Saunders, director; Rolfe Humphries, Constance Smith, William L. Cheney, Robert J. Shaw, Constance Smith, Howard Pease, Walter Havighurst. Fees, \$45 up; room and board available on campus. Scholarships. Enrollment ordinarily limited to 100. Address Don Saunders, The Writers' Conference in the Rocky Mountains, University of Colorado, Boulder, Colo.

**The Writers' Conference of the University of Utah**, Salt Lake 1, Utah. Founded 1947. June 15-26. Subjects: novel, short story, poetry, non-fiction. Brewster Ghiselin, director; Malcolm Cowley, Vardis Fisher, Caroline Gordon, Stephen Spender, others to be announced. Fees, \$25-\$45. Scholarships. Expected enrollment, 65. Address Brewster Ghiselin, Library 101, University of Utah, Salt Lake City 1, Utah.

**PACIFIC COAST**

**Pacific Coast Writers' Conference**, Los Angeles State College, Los Angeles, Calif. Founded 1953. Subjects: chiefly commercial short fiction, other subjects also. August Derleth, director; writers for motion pictures, television, radio. Fee, \$25. College credit. Address Professor Frederick Sirovner, Los Angeles State College, 855 N. Vermont Ave., Los Angeles 29, Calif.

**SOUTH**

**Arkansas Writers' Conference**, Petit Jean State Park, Morrilton, Ark. Founded 1944. June 1-3. Subjects: creative writing in the short story, juvenile writing, poetry, journalism, historical novel, radio script. Mrs. Virgil Barnwell, director; staff to be announced. Fees, \$5-\$45. Cash awards. Address Mrs. Virgil Barnwell, 475 Ridgeway Ave., Little Rock, Ark.

**Beersheba Springs Writers Conference**, Beersheba Springs, Tenn. Founded 1948. August 17-30. Subjects: novel and short story, both literary and popular, biography, non-fiction, poetry, journalism. Harry Harrison Kroll, director; Curlin Reed, Charles Lee Lewis, Dan Kroll, Leonard Tate. Fees, \$25 up. Expected enrollment, 80. Address H. H. Kroll, University of Tennessee, Martin, Tenn.

**Huckleberry Mountain Workshop Camp**, Hendersonville, N. C. Founded 1939. July and August. Subjects: juvenile fiction, articles, novel, short story, poetry, photography. Director and staff to be announced. Fees, including board and room, \$45 a week up. Expected enrollment, 50. Address Registrar, Huckleberry Mountain Workshop Camp, Hendersonville, N. C.

**Ozark Writer-Artists Pow-wow**, Eureka Springs, Ark. Founded 1937. June 26-28; fall pilgrimage October 31-November 1. Subjects: juvenile writing, articles and features, regional literature, short stories, books, confessions, poetry. Cora Pinkley-Call, president; Glenn Swedlund, director of art department. Fee, \$1. Expected enrollment, 50. Address Cora Pinkley-Call, Eureka Springs, Ark.

**Writers' Conference**, Southern Baptist Assembly, Ridgecrest, N. C. Founded 1931. July 30-August 5. Subjects: fiction, non-fiction, publicity (as for church papers). Dan Clifton J. Allen, director. Fee, \$3. Expected enrollment, 125. Address Dr. Clifton J. Allen, 161 Eighth Ave., N., Nashville 3, Tenn.

**SOUTHWEST**

**Conference of Writers of the Southwest and Writers' Workshop**, Flagstaff, Ariz. Founded 1951. June 22-July 3. Subjects: fiction (novel, short story, drama, radio scripts); factual prose (articles, essay, biography, criticism); poetry (humorous and serious). Antoinette Smith and Weidon F. Heald, co-directors; visiting writers. Fee, \$15. College credit. Expected enrollment, 25. Address Registrar, Arizona State College, Flagstaff, Ariz.

**Corpus Christi Fine Arts Colony**, Corpus Christi, Tex. Founded 1946. June 1-13. Subjects: short story, poetry. Robert F. Tristram Coffin, director. Fee, \$30. College credit. Expected enrollment, 80. Address Mrs. Earl Eiler, 1112 Seventh St., Corpus Christi, Tex.

**Eastern New Mexico Writers' Workshop**, Eastern New Mexico University, Portales, N. M. Founded 1953. Subjects: novel, science fiction, comic strip, Western poetry, characterization, the publishers, Southwestern materials in writing. E. Debs Smith, director; S. Omar Barker, Elsa Barker, Alan Swallow, Jack Williamson, Carl Coke Rister, Josephine McIntyre. Fees, \$3-\$7. University credit. Address Dr. E. Debs Smith, Eastern New Mexico University, Portales, N. M.

**Short Course on Professional Writing**, University of Oklahoma, Norman, Okla. Founded 1938. June 9-11. Subjects: all, with emphasis on writing books and writing for magazines. W. S. Campbell (Stanley Vestal), director; Foster Harris, Dwight V. Swain, others to be announced. Fees, not above \$10. Address Professor W. S. Campbell, University of Oklahoma, Norman, Okla.

**Southwestern Writers Conference**, Corpus Christi, Tex. (Sessions in the Robert Driscoll Hotel.) Founded 1944. June 6-9. Subjects: five major fields of writing. Dee Woods, director; Harrison Smith, Dillon Anderson, Garland Roark, Frank Wardlaw, J. Frank Dobie, Charles Carver, Elizabeth Ward, Charles Mc Harris, Dwight V. Swain, Emille and Fritz Toepferwein, Ruel McDaniel, Lon Tinkle, Harnett T. Kane, C. L. Sonnichsen, Don Ward, Margaret Young, George G. Williams, Jewel Gibson, Aron M. Mathieu, Joe Naylor, Joe Austin, Scull, Jeanne P. Klauz, the B. Rev. William H. Obreiste, Charles Bockman, and others. Nominal fees. More than \$1,000 in cash prizes. Enrollment limited to 300. Address Dee Woods, 406 S. Caranchus St., Corpus Christi, Tex.

**AUTHOR & JOURNALIST**



**Writers' Conference, Southern Baptist Assembly, Glorieta, N. M.** Founded 1953. August 24-30. Subjects: fiction, non-fiction, publicity (as for church papers). Dr. Clifton J. Allen, director. Fee, \$2. Address Dr. Clifton J. Allen, 161 Eighth Ave., N., Nashville 3, Tenn.

**Writer's Round-Up, West Texas State College, Canyon, Tex.** Founded 1949. July 29-August 7. Subjects: newspaper column, novel, textbook writing (including historical writing), short story, juvenile writing, travel reporting. Loula Grace Erdman, director; Jack H. Walker, business manager; professional staff. Fees, \$12-\$18. College credit. Address Dr. Jack Walker, West Texas State College, Canyon, Tex.

## CANADA

**Laurentian Writers' Conference, Sun Valley Lodge, Trout Lake, P.Q., Canada.** Founded 1953. June 7-14. Subjects: science-fiction, novel, article, short story. E. Louise Cushing, director; Judith Merrill, Theodore Sturgeon, Jan Westcott, Madge Macbeth, Allene Corlias, H. Gordon Green, Ronald J. Cooke, Virginia Douglas Dawson, Yves Theriault. Fees, including board and room, \$75-\$95. Scholarship award. Address Miss E. Louise Cushing, 808 Buchanan St., St. Laurent, Montreal, P.Q., Canada.

## MEXICO

**Mexico City College Writing Center, Chapas 136, Mexico, D.F.** Founded 1950. June 22-July 24, July 27-August 28. Subjects: general narrative techniques, emphasis on short story and novel; children's periodical literature. Edmund J. Robins and M. Jerry Olson, co-directors; Ramon Xirau, others to be announced. College credit. Address College Housing Bureau, Mexico City College Writing Center, Chapas 136, Mexico, D. F.

## Up-to-the Minute News

[Continued from page 7]

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# On Becoming a Writer

By August Derleth

## XI. Creative Art and Economics

INEVITABLY, there comes a time in the career of the persistent would-be writer when he ceases to be a beginner. He has sold stories or articles to several magazines; he may even have published a book. He may hesitate modestly to call himself an author, but it cannot be denied that he is a writer, and that he is earning at least part of his income at his creative craft.

"Part of his income"—that is the rub. Perhaps the last of his illusions to go is the belief that, once having broken the ice, so to speak, he is well on the way to supporting himself, and perhaps even a family, by his writing. This dream dies hard, and in the process the writer may find himself half-starved more than once.

When the beginner has graduated, and is selling his work with fair steadiness, he must decide whether to risk all on his career or to write as an avocation. He would be well-advised to hold some position at which he earns a steady income, however modest, while he writes "on the side." This poses a new problem, obviously, for he must choose some vocation, some job or position, which does not leave him too exhausted to carry on his creative work.

The economics of writing is sadly simple. Comparatively few writers support themselves by their work alone. Most of them hold paying positions—they are editors, doctors, lawyers, teachers, journalists, etc.; indeed, they work in factories and in fields, in offices and in mines. They do so because they must.

It is an unfortunately common fact that the man on the street is grotesquely misinformed about the earnings of writers. He assumes that because a writer receives a great deal of publicity he must necessarily also be wealthy. Nothing could be farther from the truth. Years ago, I was under the impression that the very active and well publicized Wisconsin author, the late Zona Gale, ought to be substantially wealthy out of the earnings of her work. A Pulitzer prize-winner, a widely published novelist, a playwright, a contributor of short stories to many magazines, Zona Gale was yet far from wealthy, as I learned when I worked at her biography; only in her later years did she earn an adequate income.

I studied her royalty reports in the course of my biography. True, some of her books had sold as many as 10,000 copies. But 10,000 copies of a book retailing at \$2 add up to only \$2,625—at the then standard contract of 10 per cent of the retail price per copy on the first 2,500 sold; 12½ per cent on the next 2,500; and 15 per cent on sales over 5,000 copies. That sum of money may represent an author's total earnings for a period of two or even three years.

My own experience was to be typical. Such a modest best-selling book as *Wind Over Wisconsin*,

which reached 10,000, including 2,500 copies as a Dollar Book, earned me less than \$3,000—not in one year, but in ten!—averaging \$300 a year at a generous estimate. But every book fails to sell as well. *Evening in Spring*, for instance, sold but 2,500 copies in its original Scribner edition and thus earned only \$625. *Sweet Genevieve* did likewise, though most of the novels in the *Sac Prairie Saga* passed 5,000 copies each in sales.

A writer who can sell half a dozen stories annually to the top-paying slick magazines at perhaps \$1,000 per story, and who can see a book of his work published in that same year for modest sales of 5,000 copies, may comfortably earn \$7,500 annually. He will have little need to obtain some other lucrative work. But he represents a very small minority of American writers, and his course could hardly serve as a model for those of the hundreds of earnest amateurs striving desperately for professional status.

The majority of writers must face and make a decision on the extent of their compromise with economics. A bachelor can live more easily on a reduced income than a man with a family. Yet even a bachelor may find it difficult to overcome the handicap of few and small sales, and of an average book in sales. The average sale of a first novel is 750 copies; but even at 1,500 copies, the author may earn as little as half a dollar an hour for his labor, and this, spread thin over many months, perhaps years, is not a sustaining income. Give him in addition half a dozen stories at \$100 per story, and he will earn but little over \$1,000, which in our time will scarcely sustain any human being for a year.

There is no denying that the decision is often painfully difficult to make. I have known more than one writer who worked so hard throughout his day that he had no energy left over for creative work at night. The struggle to keep body and soul together can reduce a promising writer to a professional hack. Yet it would be folly to assume, merely on the strength of a dozen sales or so, that the writer's financial future can rest solely on his pen. The writer owes it to himself to make himself and his family as secure as possible, so that he has an anchor against changing public taste—and public taste does change, sometimes imperceptibly over a span of years, sometimes abruptly, almost overnight—faster, certainly, than a writer's ability to meet every new challenge in taste.

I CAN speak of this with some personal experience. Anyone who glances down a check list of my published books will notice a definite pattern—first, of detective stories; then of historical novels; finally, of fantasy, particularly science-fiction—developments which have kept pace with public taste. Only time will tell what comes next.

The average writer will find his best security in some salaried position which enables him to write in his spare time. In a sense, he will have a double security—financial and creative, for he need not then expend his creative energy writing things he does not want to write, merely for the sake of keeping up an income. Almost every writer who exists by the work of his pen alone must from time to time write work he has little inclination to write. In his formative years, this may be excellent discipline; but once he has reached a stable maturity, such writing helps only his pocketbook, not his creative drive.

The fact is that the writer who wears down his creative energy doing work he does not feel impelled to do exhausts himself far more quickly than the writer who is at work only at what he wants to do or feels compelled to write. A writer engaged in writing of his own choosing does not exhaust easily; he feels a sense of achievement at each finished work. The writer who is working on assignments he dislikes feels only the satisfaction of an onerous job done at last, with all the debilitating effects of having spent himself at the expense of the work he really wants, but cannot afford, to do.

True, a salaried position can bring a similar exhaustion. The writer must make a judicious decision about the extracreative work he must do. But he has a further alternative which may enable him in time to resign from his salaried position. He may train himself to write with equal pleasure in a variety of fields, for it is manifestly true that his income rises in direct proportion to the variety of writing he can do and the variety of markets at his command.

The public and, I am afraid, many a would-be writer, is constantly being given the wrong impression by publicity in regard to the handsome earnings of certain best-selling writers. Only recently *Life* brought a much ballyhooed novelette by Ernest Hemingway for a reputed \$40,000, which was earned over and above a healthy advance from his publishers and the income from a Book-of-the-Month-Club selection of the same book, *The Old Man and the Sea*.

Quite apart from the fact that taxes will substantially reduce this sum, the incident is not common in the life of the average American writer. For every Ernest Hemingway, Erskine Caldwell,

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Margaret Mitchell, Kathleen Winsor, and other writers in the upper income brackets, there are literally thousands of anonymous or little-known professional writers who are eking out a bare living—or less.

In our time, especially, when publication costs are virtually prohibitive, the creative writer who lavishes time on a literary work must face the disagreeable truth that most American publishers, though they may admit the quality of the submitted work, will be forced to reject it because it will in all probability never sell enough copies to earn its cost of publication. No publisher, even today, will turn down a work of sheer genius; but hundreds of very much worth-while books, which would have been accepted joyfully only so little as a decade ago, are being rejected every year in the present era of high costs.

It is possible to conclude, therefore, that the writer devoted to literary work alone must above all others have a sustaining salaried position. The writer who early in his career learns the knack of doing both literary work and popular writing, and that writer who devotes all his time to popular work, may reach a plane of economic independence by means of his pen alone. Even he may need a salaried position to keep him going until he reaches that plane, and he will require a steady prolificity to remain there once he reaches it. Not many writers can summon as much unflagging creative energy as the late Zane Grey, for instance, or such contemporaries as Faith Baldwin and Erle Stanley Gardner.

What is patent in the writer's struggle for achievement is this: It is a constant one. Having become a writer at last, the aspirant will learn, sometimes painfully by experience, sometimes intuitively, that his struggle is far from over—it continues, perhaps on slightly different planes, but it goes on. One writer wisely quipped that it was not difficult, after all, to get to the top; the difficulty lay in staying there.

SO the would-be writer who has at last become a writer, selling and earning an income from the products of his pen, learns that he has exchanged one kind of struggle for another—the struggle to become a writer changes to the struggle to stay one. Once a writer is not always a writer; the struggle now facing the writer who has arrived at his primary goal is every bit as difficult, as discouraging and disheartening, as his earlier one to achieve his goal of becoming a writer.

But the writer who has reached his primary goal has shown that he has the ambition, the determination, the drive, and the energy to assure him an unflagging attention to keep the place in the sun he has won.

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# Markets for POETRY

plus a word to beginners

**W**HATEVER type of poetry you write—whether you belong to the school of T. S. Eliot or Dorothy Parker or in between—you should be able to select from *Author & Journalist's* comprehensive list potential markets for your work.

For this is a broad and varied list, ranging from high-paying magazines of mass circulation to non-paying literary periodicals devoted to the experimental. Many publications appear for the first time in any American list.

Moreover, it differs from most lists of poetry markets in that most magazine editors are quoted here as to precisely the sort of work they want. Where such data are not given, the editors prefer not to make specific statements.

Frequency of issue and single copy price are shown within parentheses; as (M-25), monthly, 25 cents. An asterisk (\*) indicates a publication that accepts light verse. In connection with the rate of payment, *Acc.* means payment on acceptance; *Pub.*, payment on publication. Most non-paying markets supply a contributor with one or more copies of the magazine containing his work; paying markets generally do not.

Except from large magazines, the poet should not expect extremely prompt reports. The small literary periodicals are generally edited as an avocation, financially unprofitable, and the editors can devote only spare time to considering manuscripts.

**A** WORD to beginners, in response to numerous questions. It is all right to submit a number of poems together. In fact, many editors prefer that this be done.

Type your poems double-spaced on 8½ x 11 paper, with your name and address in the upper right-hand corner. If the poem runs beyond one page, put the number of lines in the upper left-hand corner of Page 1.

Never type more than one poem on the same sheet. If your poems are all very short, it is acceptable to use 8½ x 5½ paper (half sheets).

In mailing poems to editors, it is customary to use a No. 10 envelope, which is approximately 10¼ inches long. For the self-addressed return envelope, No. 9 (approximately 9½ inches long) is suitable. Each will take an 8½ x 11 sheet folded twice. These envelopes are standard sizes, obtainable from a printer or stationer—or, as stamped envelopes, from the post office.

It is always undesirable to enclose a return envelope that requires the manuscript to be folded

differently from the way in which it was submitted. It annoys editors and it spoils the MS.

In sending poems to most foreign countries the postage is 5 cents for the first ounce, 3 cents for each additional ounce. (The rate to Canada and Mexico is the same as within the United States.) The return envelope should be self-addressed but not stamped—instead, International Reply Coupons, obtainable at the post office, should be enclosed.

Should a letter be sent with the poems? Certainly not to a large magazine in the United States. The smaller literary periodicals may be interested in knowing where your work has been previously published.

It is the custom in England to send a polite note with a manuscript. An American writer submitting to British magazines may well follow this practice.

**G**OOD luck in your use of the list of poetry markets. *Author & Journalist* will appreciate information about new markets for poetry—or any other type of writing—and any suggestions that will make the market lists more helpful.

## GENERAL

**All-Story Love Magazine**, 205 E. 42nd St., New York 17. (B1-M-25) Some romantic verse. Peggy Graves. *Acc.* Overstocked till autumn, 1953.

**America**, 329 W. 108th St., New York 25. (W-15) Short modern verse. Rev. R. C. Hartnett, S.J. *Acc.*

**The American-Scandinavian Review**, 127 E. 73rd St., New York 21. (Q-61) 10-40 lines, preferably on Scandinavian subject matter. Erich J. Friis. \$7.50-\$15 a poem. *Acc.*

**Arizona Highways**, Phoenix, Ariz. (M-35) Preferably 8 lines. Raymond Carlson. 50c a line. *Pub.*

**The Atlantic Monthly**, 8 Arlington St., Boston 16, Mass. (M-50) Long, short; light, heavy; must have literary merit. Edward Weeks. \$1 a line. *Acc.*

**The Ave Maria**, Notre Dame, Ind. (W-15) Poems under 24 lines, Catholic and other themes. Rev. Patrick J. Carroll, C.S.C. *Acc.*

**Better Homes and Gardens**, 1716 Locust St., Des Moines 3, Iowa. (M-25) Short poems, home and garden themes. James M. Liston, Special Features Editor. No set rate. *Acc.*

**Boys and Girls**, The Otterbein Press, Dayton 2, Ohio. (W) Some verse of interest to youngsters about 10 years old. Edith A. Loose. Low rates. *Acc.*

**The Bride's Magazine**, 527 Fifth Ave., New York 17. (Q-50) All verse must be of interest to brides. Helen E. Murphy. *Acc.*

**The Canadian Forum**, 16 Huntley St., Toronto 5, Ont., Canada. (M-50) Serious poetry of high quality, preferably by Canadians. Occasionally light verse. Payment in subscriptions only.

**Canadian Girl**, 299 Queen St., W., Toronto, Ont., Canada. (W) Some verse for teen-age girls. Agnes Swinerton. *Acc.*

**Capper's Farmer**, 912 Kansas Ave., Topeka, Kan. (M-15) Light humorous verse, often with a punch line ending—4, 6, or 8 lines. Other verse, usually pertaining to some farm subject, up to 12 lines. Uses only about 15 poems a year. Ralph L. Foster. \$10 a poem. *Acc.*



The Catholic Home Journal, 230 37th St., Pittsburgh 1, Pa. (M) Only verse pertaining to home and mothers. "By home subjects we mean anything that deals with the homestead or family life. Subjects may range from a garden gate to a dusty attic." Seasonal subjects sometimes accepted. Fr. Urban S. Adelman. \$5 up a poem. Acc.

\*Charley Jones' Laugh Book Magazine, 438 N. Main St., Wichita, Kan. (M-35) Humorous verse 4 lines or longer—especially on subjects timely and common in everyday situations. Ken Berglund. 25c a line. Pub.

\*Child Life, 136 Federal St., Boston, Mass. Very short humorous verse appealing to children. Mrs. Adelaide Field. Pub.

Children's Activities, 1018 S. Wabash Ave., Chicago 5. (M-50) Some verse, often seasonal, for children up to 12 years. Frances W. Marks. 50c a line.



"Tell me, Miss Simpkins—what kind of stories do you write? Confessions perhaps?"

The Children's Friend, 40 N. Main St., Salt Lake City, Utah. (M-20) Wholesome, interesting poems for children 5-12. 25c a line. Acc.

\*The Christian Advocate, 740 Rush St., Chicago 11. (W) Maximum 30 lines. Prefers short inspirational verse of a religious nature; also seasonal verse, verse for children. Uses light verse for small children and on family page. Grant J. Verhulst. 15c a line. Acc.

\*The Christian Family, Divine Word Missionaries, Techny, Ill. (M) Poetry 5-25 lines on subjects of interest to Catholic families: nature, faith, family, home, children. "We don't want the sweet, sentimental, pietistic. We like vigor, strength, originality, depth." 25c a line up. Acc.

Christian Herald, 27 E. 39th St., New York 16. (M-35) Religious type of poetry—4, 8, or 12 lines preferred. 25c a line. Acc. Overstocked just now.

\*The Christian Science Monitor, 1 Norway St., Boston 15, Mass. (D-5) Verse 2-100 lines for Home Forum Page. "Good literary quality, vital and vigorous treatment with positive constructive comment. Fresh approach and unusual verse forms welcomed." Occasionally short light verse. William H. Stringer. Rate not stated.

The Churchman, 425 Fourth Ave., New York 16. (Semi-M-25) Good verse appropriate to a religious publication. Dr. Guy Emery Shipper. No payment.

\*The Cincinnati Enquirer, 617 Vine St., Cincinnati 1, Ohio. No free verse but otherwise practically any kind. Maximum about 40 lines. Open only to writers living within 100 miles of Cincinnati. James T. Golden, Jr., Editor Poets' Corner. 10c a line (minimum \$1). Pub.

Classmate, 810 Broadway, Nashville, Tenn. (W-5) Short verse appealing to young folks. J. Edward Lantz. Acc. Often overstocked.

\*Collier's, 640 Fifth Ave., New York 19. (W-15) Light verse only. Must be humorous. Preferably 4-12 lines. Gurney Williams, Humor Editor. \$3 a line (\$25 minimum).

\*Columbus Sunday Citizen, Contemporary Verse Department, Columbus 15, Ohio. (W-15) All types of general reader appeal up to 40 lines. No morbid or too personal verse, no "dedications." Esther Weakley, Verse Editor. No payment. Monthly award of \$5.

Commentary, 34 W. 33rd St., New York 1. (M-50) Verse of any length. The magazine is interested in political, economic, sociological, and religious subjects. Elliot E. Cohen. Acc.

\*Accepts light verse.

Council Fires, Third and Rely Sts., Harrisburg, Pa. (Address MSS. to Eileen Davis, 260 W. 44th St., New York 36.) (W) Short poems of interest to high school and college readers. Acc.

\*Country Gentleman, Philadelphia 5, Pa. (M-15) Both humorous and serious but nothing longer than 16 lines or having more than 38 characters to the line. "We dislike stuffy, sophisticated, and amug subjects; prefer those that smack of the soil and the small town." \$1.50 a line. Acc.

The Country Guide, 290 Vaughan St., Winnipeg, Man., Canada. (M-5) Verse for children and families. Miss Amy G. Roe, Home and Fiction Editor. 25c a line. Acc.

\*Denver Post Empire Magazine, 650 15th St., Denver 2, Colo. (W-15) Any type not exceeding 20 lines. "We try to avoid trite, stereotyped treatment and phrasing. Melodious poetry preferred." Henry W. Hough, Poetry Editor. \$2 a poem. Acc.

Esquire, 488 Madison Ave., New York 22. (M-50) No special requirements but uses verse very infrequently. F. A. Birmingham. Acc.

The Explorer, 299 Queen St., W., Toronto, Ont., Canada. Some verse for boys and girls 9-11. Agnes Swinerton. Acc.

Evening and Sunday Star, Washington, D. C. Short classic verse, preferably about people; nothing modernistic. For 30 lines or briefer preferred. R. M. Kauffmann, Literary Editor. \$3 a poem. 15th of month after acceptance.

\*Family Life, 205 E. 42nd St., New York 17. (M-10) Short poems on children, family, domestic situations; humorous verse. Acc.

\*Farm & Ranch-Southern Agri-culturist, 315 Murfreesboro Road, Nashville, Tenn. (M) Less than 20 lines—nothing sophisticated or risqué. Should have appeal to rural readers. Lambeth C. Mayes, Coordinating Editor. 50c a line. Acc.

\*Farm Journal, 230 Washington Square, Philadelphia 5, Pa. (M-20) Lyric verse 14-20 lines; humorous 4-8 lines. Arthur H. Jenkins. \$5 up according to length and type. Acc.

Fifteen Love Stories, 205 E. 42nd St., New York 17. (BI-M-25) See All-Story Love Magazine, above.

Flower and Feather, 808 S. Greenwood Ave., Chattanooga 4, Tenn. (Q-15) Bird, flowers, nature. 4, 8, or 16 lines preferred. Overstocked with bird poems through 1954. Robert Sparks Walker. No payment.

Forward, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Religious and nature poetry for young folks 18-25. Catherine C. Casey.

Friends, Otterbein Press, Dayton 2, Ohio. (W) Short inspirational verse for boys and girls. F. R. Koonitz. Acc.

Friendways, Fifth and Chestnut Sts., Anderson, Ind. (W) Verse for boys and girls, 2-6 stanzas. Zilpha Henderson. Pub.

Front Rank, 2700 Pine Blvd., St. Louis 3, Mo. (W) A small amount of verse of religious or social implications, for older youth and adults. Ray L. Henthorne. Acc.

\*Good Housekeeping, 950 Eighth Ave., New York 19. (M-35) Any types, any lengths—but must be good. "The magazine uses only first-rate verse." Emerson Starr, Poetry Editor. \$5 a line. Acc.

Good Times, 110 Lafayette St., New York 13. (M-25) A new magazine characterized as "a Continental New Yorker." Verse from 4 lines up. Samuel Roth. Acc.

The Grade Teacher, 23 Leroy Ave., Darien, Conn. (M-50) Verse appealing to elementary school teachers. Elizabeth W. Robinson. Pub.

\*Grit, Williamsport 3, Pa. Verse appealing to a rural audience. Kenneth D. Rhone. \$1 a poem.

\*Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Verse for intelligent readers. John Fischer. Good rates. Acc.

\*The Hartford Courant, 285 Broad St., Hartford, Conn. (D-5) Original verse, not too long. Prefers serious subjects but occasionally uses light verse. Grace H. Loomis, Editor "This Singing World." No payment.

\*Home Life, 127 Ninth Ave., N., Nashville 3, Tenn. (M-25) Inspirational, with some home angle, 4-16 lines. Joe W. Burton. 25c a line. Acc.

\*Household, 812 Kansas Ave., Topeka, Kan. (M-10) Almost exclusively light verse, short and with lines not too long to set in single-column width. Family angle preferred. Somewhat overstocked but not closed to exceptional work. Maryann Smith, Assistant Editor. \$10-\$15 a poem. Acc.

\*The Improvement Era, 50 N. Main St., Salt Lake City 1, Utah. (M-25) Not more than 24 lines. "Since we are a religious publication, verse cannot be flippant but may be cute." 25c a line. Acc.

\*The Indianapolis News, 307 N. Pennsylvania St., Indianapolis, Ind. (D-5) Any type, not more than 16 lines, for the "Hoosier Homespun" column. Cannot promise prompt reports. Tom S. Elrod. No payment.

Jack and Jill, Independence Square, Philadelphia 5, Pa. (M-25) For young children. Very little verse. Mrs. Ada C. Rose. Good rates. Acc.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) For boys and girls 8-11, verse of 12 lines. James J. Pfiuma. Good rates. Acc.

The Kansas City Star, Kansas City, Mo. (D-5) Serious verse 4-20 lines. Louis Mecker, Poetry Editor. \$3 a poem. Payment in month following publication.



\*Kansas Farmer, Eighth and Jackson Sts., Topeka, Kan. Verse by farm folks only. Raymond H. Gilkeson.

Ladies' Home Journal, Independence Square, Philadelphia 5, Pa. (M-3a) No fixed type or limit; the best available poetry. Always glad to see the shorter forms. Rarely uses light verse. Patricia Martin, Poetry Editor. \$3 a line. Acc.

The Living Church, 407 E. Michigan St., Milwaukee 3, Wis. (W-15) Religious (Episcopal viewpoint) verse. Peter Day. No payment.

Love Book, 205 E. 42nd St., New York 17. See All-Story Love Magazine, above.

\*Love Novels, 205 E. 42nd St., New York 17. (Bi-M-25) Light love verse. Mary Gnaedinger. 25c a line. Acc.

Love Short Stories, 205 E. 42nd St., New York 17. See All-Story Love Magazine, above.

Love Story, 205 E. 42nd St., New York 17. See All-Story Love Magazine, above.

\*Maclean's Magazine, 461 University Ave., Toronto, Ont., Canada. (Semi-M-15) 2-10 lines, humorous. Ian Selanders, Article Editor. \$5-\$15 a poem. Acc.

\*The Magnificat, 131 Laurel St., Manchester, N. H. (M-30) All types, religious and nature especially, 4-30 lines. S. M. Arthur. 25c a line. Acc.

The Menorah Journal, 20 E. 69th St., New York 21. (Q-\$150) Poetry of Jewish interest. Henry Hurwitz. Pub.

Messenger of the Sacred Heart, 515 E. Fordham Road, New York 58. (M-25) Short religious verse. Thomas H. Moore, S.J. \$5-\$10 a poem. Acc.

\*The Miami Herald, Miami 30, Fla. (D-5) Publishes verse infrequently, and only work by local poets.

The Nation, 20 Vesey St., New York 7. (W-20) Poems original in content and of high literary quality. "The shorter a poem, the better its chance of acceptance." 50c a line. Pub.

\*National Parent-Teacher: The F. T. A. Magazine, 600 S. Michigan Blvd., Chicago 5. (M-15) Short pieces of high lyric quality up to 20 lines—on nature, people, and the universal human emotions. "We're interested in all that pertains to family life and human relations in general. Please, no more poems about the things little boys carry around in their pockets." \$5 up a poem. Pub.

Nature Magazine, 1214 16th St., N.W., Washington 6, D. C. (10 issues a yr.-50) Occasional short verse. R. W. Westwood. Acc.

New England Homestead, Springfield, Mass. (Bi-W) Nature and occasional verse of rural appeal. Pub.

\*New Liberty Magazine, 73 Richmond St. W., Toronto, Ont., Canada. (M-10) 4-5 lines, often humorous. Keith Knowlton. \$3 a poem. Acc.

\*New Mexico Magazine, Box 938, Santa Fe, N. M. (M-25) Up to 20 lines, dealing solely with the New Mexico scene. George Fitzpatrick. No payment.

\*The New Yorker, 25 W. 43rd St., New York 18. (W-15) Serious poetry. Also satirical verse. Good rates. Acc.

\*New York Herald Tribune, 230 W. 41st St., New York 36. (D-5) Topical and seasonal verse, light or serious, 5-30 lines. Payment according to length, averaging \$12 a poem. Pub.

\*New York Mirror, 235 E. 45th St., New York 17. (D-5) Verse appealing to a diversified metropolitan audience. No payment.

The New York Times, 239 W. 43rd St., New York 36. (D-5) Rarely exceeding 30 lines; not too esoteric or avant-garde. Thomas Lask, Poetry Editor. \$8 a poem regardless of length. Pub.

The Olive Leaf, Rock Island, Ill. (W) (MSS. to Mrs. Laura Nelson Rystrom, 410 Prospect St., Apt. C4, East Orange, N. J.) Verse 8-12 lines of interest to boys and girls.

Opinion, 17 E. 42nd St., New York 17. (M-25) Verse of Jewish interest. Pub.

\*The Oregonian Sunday Magazine, Portland, Ore. (W-15) All types of poetry except morbid and obscurantist. Short lyrics preferred. Light verse only occasionally. Ethel Romig Fuller, Editor "Oregonian Verse." \$1 a poem. Pub.

\*Our Dumb Animals, 180 Longwood Ave., Boston 15, Mass. (M-15) Uses very little verse—occasionally 12-line light verse. W. A. Swallow.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) Verse to 12 lines for very young children. Dorothy I. Andrews. Acc.

Our Navy, 1 Hanson Place, Brooklyn 17, N. Y. (Semi-M-25) Verse of a nautical and naval nature. No payment.

\*Pack o' Fun, 206 E. 42nd St., New York 17. Humorous verse, chiefly about girls, to 42 lines. No objection to the risqué. Acc.

\*Park East, 220 E. 42nd St., New York. (M-25) Short, witty, sophisticated poems. A. C. Spector. Varying rates. Month after Acc.

Partisan Review, 30 W. 12th St., New York 11. (Bi-M-75) Serious verse of literary character—any length. 40c a line. Pub.

\*Pathfinder, 1323 M. St., N.W., Washington 5, D. C. Humorous verse, usually topical, appealing to folks in smaller communities. Acc.

\*PEN—Public Employees News, Box 2481, Denver, Colo. (M-10) Short verse humorous and serious. Donald A. Peterson, Managing Editor. 50c a line. Acc.

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# Firm Resolve of Amateur Verse Writers

By JOHN P. MURPHY

Who will strive for the meter  
Of Jaffray and Pratt  
(Look where *they're at!*);  
And the flair of Galbraith  
For such rhymings as muscle-  
Corpse? Us'ill.

\***Fep Magazine**, 1704 E. 156th St., Seattle 55, Wash. (M-20) Light short verse of encouraging nature. Edward Macdonald. No payment.

\***Pine Cone**, 37 Stone St., Augusta, Maine. (Q-25) Accent on originality of thought and expression; craftsmanship; good poetry. Preferably shorter forms. Especially interested in Maine subject matter. Dan Kelly, Poetry Editor. No payment.

\***Precious Blood Messenger**, Carthage, Ohio. (M-10) Some religious verse, also general interest poetry, 12-16 lines. M. J. Folts. 25c a line. Acc.

\***Fromenade**, 40 E. 49th St., New York 17. (M to guests of 13 smart New York and Washington hotels). Short verse of top quality. Clarissa M. deVilliers. Varying rates. Pub.

\***Railroad Magazine**, 205 E. 42nd St., New York 17. (M-35) A limited amount of light verse reflecting knowledge of the railroad industry. Good rates. Acc.

\***Revealing Romances**, 23 W. 47th St., New York 36. (M-15) Light romantic rhymed verse to 20 lines. "We like romantic verse of originality and freshness, not negative or depressing, with a twist of thought at the end to give it difference." Rose Wyn. 50c a line. Acc.

\***Romance**, 205 E. 42nd St., New York 18. See All-Story Love Magazine, above.

\***The Rotarian**, 35 W. Wacker Drive, Chicago 1. Limited amount of humorous verse appealing to business and professional men. Acc.

\***St. Anthony Messenger**, 1615 Republic St., Cincinnati 10, Ohio. (M-25) Religious, nature, and inspirational themes to 20 lines. Beth Ritter, Poetry Editor. 50c a line. Acc.

\***The Saturday Evening Post**, Independence Square, Philadelphia 5, Pa. (W-15) Serious and humorous verse up to 16 lines. Good rates. Acc.

\***The Saturday Review**, 25 W. 46th St., New York 19. (W-20) "No definite stipulation, though it is difficult to use verse of much length." Light verse occasionally published. 50c a line, \$10 minimum. Pub.

\***The Savior's Call**, Salvationary Seminary, St. Nazians, Wis. (M-10) Verse suitable to a religious magazine. "Religion and piety must not be substituted for lack of technique or literary skill." Rev. Dominic Giles, S.D.B. To \$10 a poem. Acc.

\***Secrecia**, 23 W. 47th St., New York 36. (M-15) See Revealing Romances, above.

\***The Sign**, Union City, N. J. (M-25) Verse appealing to a Catholic audience. Rev. Ralph Gorman, C. P. Acc.

\***Ski Magazine**, Hanover, N. H. (6 issues, November through March-35) Very short poems, even 2-line jingles, on some phase of skiing, usually in humorous vein. Dietra Tremaine, Associate Editor. \$2-55 a poem. Pub.

\***The Star Weekly**, 80 King St. W., Toronto, Ont., Canada. (W-15) Short verse of impersonal nature. Jeannette Finch, Article Editor. Acc.

\***Storytime**, 161 Eighth Ave., N., Nashville 3, Tenn. (W) Verse for young children, 1-3 stanzas. Miss Willie Jean Stewart. Acc.

\***Sunday Digest**, David C. Cook Publishing Company, Elgin, Ill. (W-5) Verse up to 16 lines with religious or guide-to-living implications; not the heavy or obscure type, however. "No objection to humor if it helps to make a point." Iva S. Roth. 25c a line. Acc.

\***Sunday School at Home**, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (Q-14) Very limited market for 3-, 4-, 5-stanza poems of high devotional order and worth. Limited buying at present. William J. Jones. 50c a stanza or more according to worth. Acc.

\***Sunday School World**, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (M-15) Poems of 4-5 stanzas, of high spiritual and artistic order; also seasonal material. Limited buying at present. William J. Jones. 50c up a stanza. Acc.

\***Sweetheart Love Stories**, 205 E. 42nd St., New York 17. See All-Story Love Magazine, above.

\***Tacoma News Tribune**, 711 St. Helen's St., Tacoma, Wash. Serious poetry with good technique, 4-20 lines. "Social poetry of high grade is sometimes used. War and sectarian religion tabooed." Open only to contributors living in the state of Washington. Ethelyn Miller Hartwich, Editor "Washington Verse." \$3 a poem. Pub.

\*Accepts light verse.

\***Tell Me**, 16-24 S. State St., Elgin, Ill. (W) Published by the Church of the Brethren. Some verse for children 6-8. Hazel Kennedy. Low rates. Acc.

\***Tie**, P. O. Box 350, Albany 1, N. Y. (M) A magazine using only dental themes. Light, humorous verse with point and substance to 32 lines. Joseph Strack. 25c a line. Acc.

\***Trailblazer**, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Some poems appealing to children 9-11. Evelyn Nevins. Acc.

\***True Confessions**, 67 W. 44th St., New York 36. (M-10) Romantic poetry 4-16 lines. Uses some light verse. Poetry column temporarily suspended; do not submit verse before June 1. 75c a line. Acc.

\***Upward**, Baptist Sunday School Board, 161 Eighth Ave., N., Nashville 3, Tenn. (W) Some verse for boys and girls 13-16. Josephine Pile. Acc.

\***Venture**, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Poems for boys and girls 12-15. Aurelia Reigner. Acc.

\***Vision**, Christian Board of Publication, 2700 Pine Blvd., St. Louis 3, Mo. (W) Verse for teen-age youth. Mary Anna White. Acc.

\***Western Family**, 1300 N. Wilton Place, Hollywood 28, Calif. (Semi-M) Short verse, usually humorous; 4 lines preferred. For feminine and family reading. Web Jones. Acc.

\***Weird Tales**, 9 Rockefeller Plaza, New York 30. (Bi-M-25) Verse to 30 lines in keeping with character of the magazine. D. McIlwraith. 25c a line. Acc.

\***Woman's Home Companion**, 640 Fifth Ave., New York 19. (M-25) Uses a small amount of verse 4-8 lines, as filler. Highest current rates. Acc.

\***Yankee**, Dublin, N. H. (M-25) Short lyric and humorous verse. Richard Merrifield. 25c a line. Pub.

\***Young People's Paper**, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (W) Verse for late teen ages. Limited buying at present. William J. Jones. 50c a stanza. Acc.

\***Youth's Story Paper**, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (W) Verse for late primary, junior, and intermediate ages, 4-6 stanzas, with a definite spiritual note. Limited buying at present. William J. Jones. 50c a stanza. Acc.

\***Zane Grey's Western**, Room 904, 300 Fifth Ave., New York 10. (M-35) Exclusively verse of the Old West. Dramatic or humorous; 40 lines maximum. Don Ward. 50c a line. Acc.

## LITERARY

\***Accent**, 102 University Station, Urbana, Ill. (Q-40) No length restrictions. "Theoretically we use good poetry of any type; but in practice we seldom accept conventional verse such as the commercial magazines commonly print." Kerker Quinn. Approx. \$2 a page. Pub.

\***American Aphrodite**, 110 Lafayette St., New York 13. (Q-10) Publishes important poetry of any length from 4 lines up; is now serializing a new translation of Dante's "Divine Comedy." No light verse "unless it has some profound sexual meaning." "We take poetry very seriously." Samuel Roth. \$5 a poem up. Acc.

\***The American Bard**, 9141 Cimarron St., Los Angeles 47, Calif. (Q-50) All types; under 30 lines preferred. "Poems of love, faith, home welcome. Extreme poems or poems of futile pessimism not desired." Rexford Sharp. No payment. Prices.

\***The American Courier**, 3921 E. 18th Street Terrace, Kansas City 27, Mo. (M-15) 16-20 lines on anything interesting; not too long lines. Publishes more than 100 poems an issue. Lewis G. DeHart. No payment.

\***The American Scholar**, Phi Beta Kappa Hall, Williamsburg, Va. (Q-75) All types and lengths of poems, but shorter preferred. "Every choice is based on the quality of the writing." Light verse if good. \$10 up per poem. Acc.

\***American Weave**, 1559 E. 115th St., Cleveland 6, Ohio. (Q-50) Inspirational poetry of all types and lengths. Seeks more poems by men, and "good authoritative work by advanced writers." Light verse only if well done and with a literary slant. Loring E. Williams. No payment. Prices.

\***The Antich Review**, Yellow Springs, Ohio. (Q-75) Uses no more than 4 poems per issue. No conventional poetry. "Usually only one page length though we ran one poem of 11 pages recently." Light verse if it is not also nonsense verse. Paul Bixler. \$2.50 per page. Pub.

\***The Appeal**, 2316 Palm St., St. Louis 7, Mo. (Every 6 wks.) This is now a 6-page newsletter. Uses little verse—an occasional brief social poem. Joseph Hoffman. No payment.

\***The Archer**, P. O. Box 3857, Victory Center Station, North Hollywood, Calif. (Q-25) Encourages very brief verse. Seeks human interest, striking imagery, natural but poetic phrasing. "Patterned verse should be correct in rhyme and metrically pleasing; but we also use experimental near-rhymes and free verse that is not obscure. We try to avoid much 'writing about writing.'" Wilfred Brown and Elinor Henry Brown. No payment. Prices.

\***Arizona Quarterly**, University of Arizona, Tucson, Ariz. (Q-50) Serious verse rarely more than one or two pages. "Poems should have something to say to serious, adult readers. May be conventional or modern." Albert T. Gegenheimer. No payment. Annual award.

\***The Beloit Poetry Journal**, Beloit College, Beloit, Wis. (Q-35) 4 lines to 8 pages. Seriously written poetry whether humorous or profound, traditional or experimental. No payment.

**Bit o' Verse**, Box 143, San Andreas, Calif. (Includes quarterly, monthly broadside, weekly column.) For column, newspaper type verse, for quarterly and broadside, philosophic, introspective poetry. Lirrel Stirling. No payment. Book awards.

**"The Blue Guitar**, 116 S. Union Ave., Los Angeles 26, Calif. (Three times a year-25) No restrictions as to length or form. "We want organic poems with perceptual metaphors, that meet the standards of the New Criticism." Bill Lovelady, Gene DeWitt, Lee R. Lovelady. No payment.

**Blue Moon Poetry Magazine**, 3945 Connecticut Ave., N.W., Washington 8, D. C. (Q-75) Rhymed, traditional verse 4-16 lines, with "heart appeal." No free verse. Inez Sheldon Tyler. No payment. Prizes.

**"The Blue Vulture**, Box 66, Miami 45, Fla. (Q-50) All types, not to exceed three printed pages. "The Blue Vulture is primarily satirical, but this does not apply to verse. My personal predilection is toward the Baudelairean." Herbert Benton. \$1 per poem. Acc.

**"The California Quarterly**, 7070 Hollywood Blvd., Los Angeles 28, Calif. (Q-75) High quality of poetry in all lengths, including serialization of major long poems. Light verse seldom used—must be of high quality. No payment.

**Canadian Poetry Magazine**, 677 Dundas St. W., Toronto, Ont. (Q-50) All types of poetry. Arthur S. Bourinot. 1c a word. Pub.

**"Candor Magazine**, 103 Clements Ave., Dexter, Mo. (Q-25) Prefers 16 lines or less. "Interest and appeal are most important." Preference is given to work of subscribers. Elvin Wagner. No payment. Occasional prizes.

**"The Carolina Quarterly**, Box 1117, Chapel Hill, N. C. (3 times a year-50). Up to 50 lines. "We publish the best of the work submitted to us; one of our goals, in addition, is to encourage young writers—of competence." Light verse only if on the Lewis Carroll level. Carnell Watt. No payment.

**"Chicago Review**, Reynolds Club, University of Chicago, Chicago. (Q-40) All types from very brief to ten pages. Contributors must be students in the University of Chicago. Morton Schagrin. No payment.

**Chrysalis**, 58 Long Wharf, Boston, Mass. (BI-M-50) Uses poems 4-40 lines as filler. No sentimental poetry. Lily and Baird Hastings. \$1-\$5 per poem. Pub.

**"The Colorado Quarterly**, University of Colorado, Boulder, Colo. (Q-75) Serious, quality poetry 4-40 lines. Light verse if terse and epigrammatic. "Don't mind so-called 'difficult' verse if it is intelligible to our readers. No objection to so-called experimental verse as such. Use a great deal of verse in conventional forms and syntax." Dudley Wynn. No payment.

**Concern**, St. Catharine's College, Cambridge, England. (3 times a yr.-25) "We prefer disciplined, unpretentious verse in which it is noticeable that the poet means something." Norman Buller. No payment.

**Con tact**, 28 Mayfield Ave., Toronto 3, Ont. (Q) An international poetry magazine interested in poetry of any length from any country—with the traditions of modern poetry in mind. Especially interested in modern verse translations from other languages. Original verse in foreign languages may also be submitted. Raymond Souster. No payment.

**Contemporary Poetry**, 4304 Roland Ave., Baltimore 10, Md. (Annual-42.50) Up to two pages. "We like excellently done modern lyrics but use traditional work if sufficiently well done." Mary Owings Miller. No payment.

**The Cornucopia Poetry Magazine**, 450 W. 32nd St., Indianapolis 8, Ind. (Organ of the Poets' Corner, Inc.) (M-25) Prefers cinquains, rondeaus, and other special forms. Olive Inez Dainings. No payment. Prizes.

**"The Country Poet**, Sanbornville, N. H. (Q-25) Poems to 24 lines about nature and country life. Professional quality required. Publishes all types of poetry to appeal to all tastes. E. P. Geauque. Payment based on net proceeds of magazine.

**"The Deer and Dachshund**, Lock Box 1-B, Ranches of Taos, N. M. (3 times a yr.-50) All types and all lengths depending only on quality. Especially interested in the interrelation of the arts. When possible, presents poetry, prose art by the same individual. Light verse of high quality. Judson C. Crews. No payment.

**"Departure: A Magazine of Literature and the Arts**, Merton College, Oxford, England. (3 times a yr.-20) Short poems of all kinds by both new and established poets. A little light verse—but not the merely facetious. Requires "high standard of craftsmanship, not mere literary audacity nor undisciplined flow of emotion." We want fresh and arresting light on the human situation." John Adlard. No payment.

**"Different**, 79-16 266th St., Floral Park, L. I., N. Y. (Q-50) Free verse and traditional verse in best craftsmanship, up to 24 lines. Universal rather than regional or sentimentalized subject matter. Satirical light verse. Lilith Lorraine. No payment. Prizes.

**Epoch: A Quarterly of Contemporary Literature**, 282 Goldwin Smith Hall, Cornell University, Ithaca, N. Y. (Q-75) Serious verse of high quality, not necessarily experimental but expressive of contemporary experience. No payment.

**Epos**, Lake Como, Fla. (Q-30) Outstanding free verse by talented poets. Will Tullios. No payment.

**Essence**, 573 Orange St., New Haven 11, Conn. (Twice a yr.-25) Rhymed or unrhymed serious poetry to 8 lines. Impact and originality required. "We definitely do not want homespun verse, amateur verse written by beginners, and pseudo-intellectual word puzzles by poseurs." Joseph Payne Brennan. No payment.

**Experiment: A Quarterly of New Poetry**, 6565 Windermere Road, Seattle 5, Wash. (Q-46) Highest quality of experimental poetry—any length. Carol Ely Harper. No payment. Occasional contests.

\*Accepts light verse.

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**The Fawnlight**, 430 S. 19th Ave., Maywood, Ill. (Q-50) Modern poetry not beyond 60 lines—no amateur work. Marion Schoeberlein. No payment. Annual contest.

**"Florida Magazine of Verse**, Box 336, Winter Park, Fla. (Q-50) Poetry of many types; preference for rhymed lyrics 4-24 lines. No cryptic or "freaky" verse desired. Charles Hyde Pratt. No payment. Prizes.

**"The Glass**, 183 Long Road, Lowestoft, Suffolk, England. (Irreg-50) Experimental or traditional poetry. "Content should be concerned with some aspect of myth or of the individual predicament. Authoritarian matter, whether communist or acquiescent, will not be considered." Uses light verse rarely. A. Borrow. No payment.

**Goad**, Box 392, Sausalito, Calif. (Q-25) Serious verse of any length. Horace Schwartz. No payment.

**The Humanist**, Yellow Springs, Ohio. (Bi-M-35) Poetry 10-35 lines, various types. Should fit into the humanist faith—ethical, non-supernaturalistic, seeking the knowledge of science and the method of research for solving problems. Robert Kelso. No payment.

**Idiom**, Box 86, Passaic, N. J. (Q-51) Serious modern and experimental verse of any length. Good longer poems exploring the possibilities of the language. Charles Gulick. \$1 a poem. Acc.

**Imagi**, 3020 Woodland Ave., Baltimore 15, Md. (Irreg-50) Mature modern poetry in any style showing great skill. No length restrictions, but prefers under 3 pages. Light verse if first-rate. "A magazine strictly for the poet already writing the real thing." Thomas Cole. No payment.

**Interio**, Box 5030, San Francisco, Calif. (Q-50) All lengths of serious contemporary philosophical work. Must definitely be of humanitarian and advanced creative thought. Leslie Hedley. No payment.

**Interim**, Parrington Hall, University of Washington, Seattle 5, Wash. (Q-51) Poetry, traditional and experimental, of permanent literary value. "We do not want popular verse. At the same time we do not want obscurantist self-indulgence." A. Wilkes Stevens. No payment.

**Intro Magazine**, Box 860, Grand Central Station, New York 17. (Q-50) Quality verse of any length. Louis Briante. No payment.

**Ka'eldograph**, A National Magazine of Poetry, 624 N. Vernon Ave., Dallas 11, Tex. (M-25) Poetry of practically all types, but preferably under 40 lines. "We use very little of the strictly experimental verse, though we have no actual taboo except that we seldom use anything that might be considered risqué." Whitney Montgomery and Valda Stewart Montgomery. No payment. Many prizes.

**Kansas City Poetry Magazine**, Box 14, Kansas City 10, Mo. (M-25) Inspirational poetry. Some light verse. Lillian Turner Findlay. Payment—rate not stated. Acc. Prizes.

**Kansas Magazine**, Kansas State College, Manhattan, Kan. (A-75) Lyrics from 4 lines to very long. Sonnets, two or more in a series, but no long sequences. Narrative verse of a page or two. Very little light verse—one or two such poems to an issue. Preference for writers from the Middle West, poems about the Middle West, poems by contributors to the little magazines. Fred Higginson, Poetry Editor. No payment.

**The Keaven Review**, Gambier, Ohio. (Q-51) A definitely literary quarterly. 50c a line. Pub.

**The Lantern**, 62 Montague St., Brooklyn 2, N. Y. (Q) Various types and lengths. Light verse—each issue devotes 8 pages to work of one poet. C. B. McAllister. No payment. Prizes.

**The Lyric**, Christiansburg, Va. (Q-50) Brief rhymed lyrics. "We belong to the cult of intelligence but that does not mean we use Victorian verse." Ruby Altizer Roberts. No payment. Prizes.

**Mark Twain Quarterly**, Webster Groves, Mo. (Q-51) Sonnets on any subject. Short poems. Humorous and light verse given special consideration. Longer humorous verse sometimes accepted. "New poets are especially urged to submit their favorite verse type." Cyril Clemens. \$5 a poem.

**Maryland Poetry Review**, Shepleyville, Ind. (Q-50) Serious verse in any style (modern preferred). Limit usually 20 lines. Publishes around 80 poems an issue. Loren Phillips. No payment. Numerous prizes, usually oil paintings and books.

**Meaning**, A Literary and Art Quarterly, University of Melbourne, Carlton N. 3, Victoria, Australia. (Q-51) No stipulation as to types and length. Experimental verse sought. Quality emphasized. Light verse occasionally used, especially satire. Devotes 12-14 pages of each issue to poetry. C. B. Christensen. \$2 a poem. Pub.

**Mertin**, c/o Librairie Mitrail, 37 rue de la Bucherie, Paris 5, France. (Q-75) "Any significant verse, with emphasis on the experimental, but not interested in the facile, no matter how experimental." Long poems considered. Payment by arrangement. Pub.

**Montana Poetry Quarterly**, Box 19, Seeley Lake, Mont. (Q-35) Verse serious or light, limit 24 lines. Has thus far published no free verse or blank verse. Jessie L. Perro. No payment. Prizes.

**New Athanasium**, Lake Como, Fla. (Q-30) Patterned verse most desired. Not over 14 lines. Some light verse. Will Tullos. No payment.

**New Mexico Quarterly**, University of New Mexico, Albuquerque, N. M. (Q-75) Poems of highest literary quality usually from 1/2 to 3 printed pages—but no length restrictions. So-called "popular" verse not desired. Ada Rutledge Myers, Managing Editor. \$5-10 a poem. Acc.

**Nightwatchman**, 36 Healey St., South Wigston, Leicester, England. (Twice a yr-15) All kinds of serious poetry except that dealing with negative philosophies or militarism. Mere cleverness not desired. I. R. Orton. No payment.

\*Accepts light verse.

**\*Nine**, 116 Queen's Gate, London S. W. 7, England. (Q-75) Lyric, satiric, or narrative—any length "if good enough." Light verse if amusing. Peter Russell. Payment by arrangement only. Occasional prizes.

**\*Northern Review of Writing and the Arts in Canada**, 2475 Van Hoine St., Apt. 5, Montreal, P. Q., Canada. (Bi-M-75) No restrictions as to verse form or length. "The policy is not restrictive, but the editors recognize that poetry today is renewing itself at its religious source." John Sutherland. Rates available on request. Pub.

**\*The Pacific Spectator**, Box 1948, Stanford, Calif. (Q-51) Quality verse to page length. Occasionally light verse. Robert C. North, Managing Editor. \$7.50 a poem. Acc.

**\*Pasque Petals**, Valley Springs, S. D. (M) Organ of the South Dakota Poetry Society. Poetry by South Dakotans past and present. Not more than 50 lines. Uses a variety of types but insists on honest emotion. Adeline M. Jenney. No payment. Prizes.

**\*Pegasus**, The Poetry Quarterly of Greenwich Village, 30 Bedford St., New York 14. (Q-50) An eclectic publication printing poetry of merit—8-34 lines—on any subject. Seeks "originality in expression, imagery, thought, rhythm." Occasionally light verse. No payment. Prizes.

**Perspective**, A Quarterly of Literature and the Arts, Washington University P. O. St. Louis 5, Mo. (Q-50) Poems of any length. "The magazine is definitely 'highbrow,' intended only for the kind of reader who is familiar, say, with the verse of T. S. Eliot, Wallace Stevens, Ezra Pound, etc. We are not interested in any poetry that might show a likeness to that found in the women's magazines, the newspapers, or any of the mass-circulating magazines." Jarvis Thurston. No payment.

**\*Petones**, Box 3, Williston, N. D. (M) Shorter poems. Seeks variety—is pleased with anything well done except the profane. Irene Turil. No payment. Prizes.

**\*The Poetry Book**, 51 Ausdale Ave., Mansfield, Ohio. (Q-75) Exclusively sonnets and lyrics. Very little light verse. Helen Loomis Linham. No payment. Prizes.

**The Poet**, 108 E'der St., Glasgow S. W. 1, Scotland. (Q-25) Serious poetry, mainly lyrical, but some narrative verse. Up to 120 lines considered, but only powerful and original work of this length used. "We don't use homely verse nor poetry marred by archaic inversions. At the same time, so-called modernists with no lyric flow or content have no chance with us. Extremely partial to poetry which shows strong technical discipline." W. Price Turner. Bonus system of payment on fourth acceptance (generally about \$2).

**\*Poet Lore**, 30 Winchester St., Boston, Mass. (Q-42) All kinds of verse, including light. "We probably print more long poems and poetic plays than any other periodical." No payment.

**\*Poetry**, 232 E. Erie St., Chicago. (M-50) Any type or length of poetry, depending on the quality of writing and the abilities of the poet. Karl Shapiro. 50c a line. Pub. Prizes.

**Poetry and Poverty**, 8 Eton Ave., London N.W. 3, England. (Q-35) "We publish poets known and unknown of modern sensibility." Dannie Abse. No payment.

**Prairie Schooner**, University of Nebraska Press, 1125 R St., Lincoln 8, Nebr. (Q-40) Modern but not avant-garde poetry of varying lengths. No payment.

**Prairie Wings**, Box 3, Williston, N. D. (Q) Prefers shorter poems. "Less conservative than former"—uses old forms and free verse. "We try not to be too regional although it is a Dakota magazine." Uses some light verse—but prefers other types. Irene Turil. No payment. Prizes.

**Prospect**, 27 Norfolk Road, London N.W. 8, England. (A-15) All types of poetry to 100 lines. E. Toeman. No payment.

**Quarterly Review of Literature**, Box 267, Bard College, Annandale-on-Hudson, N. Y. (Q-75) All types and lengths of serious verse. Renee Weiss. No payment. Annual cash prize.

**\*Quatrain Digest**, 459 Homestead Ave., Waterbury, Conn. (Bi-M-40) Publishes only 4-line poems, preferably serious though some light verse is used. High literary standards. Especially interested in new poets. Promises prompt reports. John De Stefano. No payment. Cash awards for best 5 poems in each issue.

**Quicksilver**, 4429 Ford St., Fort Worth 5, Tex. (Q-65) All types and lengths: couplets, tercets, quatrains in demand. High quality; modern technique; focus on vitality of thought and treatment, with no restrictions as to form or subject. Grace Ross, Mabel M. Kuykendall. No payment. Prizes.

**Recurrence**, A Quarterly of Rhyme, Room 310, 124 W. Fourth St., Los Angeles 13, Calif. (Q-25) Any kind of rhymed verse, experimental or conservative in technique. Particularly interested in verse "in which neither the subjective nor the objective elements in writing are slighted." Grover Jacoby. 20c a line up. Acc.

**Retort**, Bearville, N. Y. (Irreg-40) "Mostly pretty advanced stuff from 4 lines to 100." Holley Cantine. No payment.

**\*Sclimitar and Song**, Jonesboro Heights Station, R. 7, Sanford, N. C. (M-35) All types of poetry if well written, in good taste, and worth while. Long poems strong enough or beautiful enough to justify their length. Avoids frustration and futility. Lura Thomas McNair. No payment. Monthly prizes.

**\*Section Eight**, 12 Belvidere St., Brooklyn 6, N. Y. (3 times a yr-40) Romantic, spiritual or intellectual poems; nothing that fails to make sense or is not yet past the classroom stage. Usually avoids political subject matter. Usual maximum 26 lines. Francisco Bivona. No payment. Prizes.

**Simbolica**, 67-38 108th St., Forest Hills 75, N. Y. (3 times a yr-35) Only serious avant-garde poetry of any length—"no verse, please, no verse." Ignace M. Inganni. No payment.

**Sonnet Sequences**, Box 1231, Washington 13, D. C. (M-25) Restricted to sonnets done in the modern American manner. Murray L. Marshall. No payment.



**Southwest Review**, Southern Methodist University, Dallas 5, Tex. (Q-7a) Serious verse of high quality, preferably under 24 lines. Publishes usually 4 or 5 poems to an issue. "While we by no means insist on traditional forms, we do want our poems to be comprehensible to the intelligent general reader. We prefer poems dealing with human emotions and problems rather than straight nature poems. We have a special interest in the Southwest, but regional material must be of as high quality as any other." Allen Maxwell. \$5 a poem. Pub.

**Spirit, A Magazine of Poetry**, 386 Fourth Ave., New York 16. (B1-M-50) No special type—but does not publish the incomprehensible or work contradicting Catholic teaching. Considers MSS. only from members of the Catholic Poetry Society of America, which is open to all poets irrespective of faith. John Gilliland Brunini. 36c a line. Pub.

\***Stand**, 40 Lee Park, Blackheath, London S.E. 3, England. (Q-25) Any type. "Particularly interested in content, but obviously the instrument (technique) must be good or the experience will not be communicated." About \$1 a poem. Acc.

**The Stylus**, 2519 Madison Ave., Granite City, Ill. (Q-35) Any serious and/or experimental poetry up to 100 lines, mostly by young authors. "Completely abstract, non-intelligible work is usually judged lacking in one essential factor: communication." James Wade. No payment.

\***Suck-Egg Mule, A Recalcitrant Beast**, Lock Box 1-B, Ranches of Taos, N. M. (Q-30) All types and lengths, depending only on quality. Judson C. Crews. No payment.

**Talisman**, P. O. Box 8806, University Park Station, Denver 10, Colo. (Twice a yr.) "Mature poetry that carefully orients modern verse with the traditional elements of poetry." No payment.

\***The University of Kansas City Review**, 5100 Rockhill Road, Kansas City 10, Mo. (Q-31) Any type, any length. No payment.

**Variation: A Free Verse Quarterly**, Room 316, 124 W. Fourth St., Los Angeles 13, Calif. (Q-25) Unrhymed free verse, any length. Originality, imagery, and cadence receive special consideration. Any rhymed verse sent to *Variation* will be considered for *Reverence*. Grover Jacoby. 20c a line up. Acc.

\***The Virginia Quarterly Review**, 1 West Range, Charlottesville, Va. (Q-31) Any type as long as it is really good poetry. Publishes poems from a few lines to several pages in length. A little light verse of high quality. Charlotte Kohler. 50c a line. Pub.

**Voices: A Journal of Poetry**, Box C, Vinal Haven, Maine. (3 times a yr.) Modern and traditional poetry of the highest standards—up to 3 pages. Harold Vinal. No payment.

**We Offer**, Holymoorside, Chesterfield, England. (Twice a yr.) Poetry, preferably under 80 lines, "that is creative in content, that approaches life through the idea of Comprehensive Unity, perceiving the Reality of the Spirit behind the apparent Materialism." John Hoffman. Payment by arrangement.

\***The Western Humanities Review**, University of Utah, Salt Lake City, Utah. (Q-75) Primarily an academic journal interested in providing a common reader in the humanities: art, literature, history, philosophy. Poems preferably 25 lines or fewer. No coterie poetry. Occasionally publishes light verse. William Mulder, Managing Editor. No payment.

\***The Western Review**, State University of Iowa, Iowa City, Iowa. (Q-50) Poetry of superior quality; no limitation as to type or length. Interested in work by new writers. Seldom uses light verse; no objection to considering it. Usually \$6 a poem. Pub.

\***Wildfire Magazine**, 3233 McKinney Ave., Dallas, Tex. General short verse, including light verse. Paul L. Heard. \$1 a poem. Prices.

\***The Wind and the Rain**, 15 Newton Court, London W. 8, England. (Q-50) Poetry to 500 lines. Light verse occasionally. About \$2 a poem. Pub.

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# Don't Tell 'Em—Show 'Em

By CHARLES CARSON

**F**LAT statements of fact can be ineffective, either in fact writing or in fiction, and usually are. I mentioned this to a beginning scrivener the other day and he wanted to know why he had to be so indirect.

"I'm writing a story about communism as I saw it in Poland," he explained. "If I think a commie is a no-good skunk, why can't I come out and say so? Why do I have to beat about the bush?"

I explained it this way: If you make a statement of fact and leave it at that, the reader will promptly question your assertion because he has not seen the thing happen, he has not met the character you're talking about, and he is being asked to take the writer's word for it.

This points up the value of delineating your action, portraying the characters (be they real or fictional) and permitting the reader to *live* the experience rather than have it reported to him. If I am writing about a character that is bad I never

call him bad, for a reader resents labels. He also hates for some omnipotent writer to make up his mind for him.

Rather, I depict the character as I want the reader to see him and give the reader credit for knowing whether a character is good or bad when he sees him in action. When you let him make up his own mind in the matter this gives him the pleasure of becoming a participant and not a mere spectator.

I think the reason for all this can be traced back to the fact that a person believes himself quicker than he believes others. If you reach conclusions and pass them along to a reader, he will want to know how you know, where you got your information—and how come. But if you lay the picture clearly before your reader, he will arrive at the desired conclusions and accept them readily, simply because the conclusions are his and *he will believe himself*.

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